



# The Philatelic Communicator

## Quarterly Journal of Writers Unit 30, American Philatelic Society.

Volume 27, Number 2, Whole Number 104. Second Quarter 1994.

### *Scott Stamp Monthly* in Transition

By Barth Healey

Reading *Scott Stamp Monthly* brings to mind clichés of clumsiness: the dancer with two left feet, for example. But finally, after a few missteps, Wayne L. Youngblood seems to have found the beat. He ain't no Fred Astaire, but he's doing an ever-improving fox trot.

The *Stamp Monthly* is trying to do two things: maintain comprehensive, up-to-date catalog listings and provide enough background and how-to articles to draw beginning to intermediate collectors more firmly into the fold. Alas, over the years, the spawn of this union too frequently has been a weak hybrid.

Some recent history: Richard L. Sine was editor of the *Stamp Monthly* through August 1992, when Stuart J. Morrissey, the publisher, took on the added chores of

editor. He lasted until February 1993, when Youngblood took over.

In assessing the changes in editors, I reviewed all the issues from June 1992 through March 1993, then did some spot-checking through April 1994, more than a year into Youngblood's tenure.

The most consistently satisfactory part of the *Stamp Monthly* has been its catalog listings. Whether they are truly useful is a different question; my personal interest is slight. But for new-issue dealers and topicalists, they remain the best current source of what's happening.

Scott's access to new-issue information worldwide is not perfect; but it is far broader than the access developed

► ► *Monthly*, Page 44.

### Editor Wanted

By Ken Lawrence

If you have dreamed that some day you would become editor of *The Philatelic Communicator*, the stamp writer's advisor, conscience, and sounding board, now is the time to step forward. I want to pass these duties along to my successor some time early next year, so that she or he may be established comfortably before a new slate of Writers Unit 30 officers takes over in August of 1995.

That will give the new editor ample opportunity to prepare the inevitable special issues that we'll expect to see for Capex 96 and Pacific 97.

Submit your application to WU30 President Charles J. Peterson. He and Vice Presidents Alan Warren and Bob Rawlins will choose the new editor, subject to confirmation by the WU30 Council. If my successor can be named before the end of 1994, that will assure a smooth transition, and an opportunity for the new editor to participate in the process before becoming fully responsible.

Along with a description of your qualifications, you should include a summary of your editorial goals for this publication, both short- and long-term.

To help everyone understand what this unpaid volun-

teer position entails, I published accounts by two of my predecessors. Joe Frye's "How to be an Editor" ran in two and a fraction parts that began in the Fourth Quarter 1992 issue. Barbara Mueller's "From the *News Bulletin* to *The Philatelic Communicator*" appeared in the First Quarter 1993 issue. Their approaches to the task were different from mine.

Charlie Peterson and I presented our respective views on editing in the Second Quarter 1992 issue, and Alan Warren gave his views on how to serve readers properly in the Fourth Quarter 1992 issue. I recommend those articles to anyone pondering an editorial philosophy for this or any other philatelic medium. Besides philosophy, the permanent tasks remain—to inform, to analyze, to present opinions, and to entertain—but each editor's method and proportion are unique.

This is my sixth year as editor: Over the past five years, I have achieved nearly all the goals I set at the beginning, and several that arose along the way. At the same time, I provided ample space for anyone whose view of our mission differed from mine, and did my best to be inclusive of all opinions. ► ► *Editor*, Page 45.

## The Philatelic Communicator

ISSN 0147-3646

*The Philatelic Communicator*, quarterly journal of Writers Unit 30 of the American Philatelic Society, 2501 Drexel St., Vienna, VA 22180.

The Producer-Publisher is:

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P.O. Box 22308  
Memphis TN 38122-0308 . . . (901) 327-8984

The journal is mailed by: Bulk Rate, permit 957, Memphis, TN; to U.S. ZIP code addresses; First Class to Canada and Mexico; AO Airmail (Printed Matter rate) to all others. Please report address changes to the Secretary-Treasurer as soon as known in order to avoid loss of issues.

Writers Unit 30 has as its primary objective the encouragement and improvement of philatelic writing in all of its various forms.

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All submissions for publication, without exception, are subject to being edited. Opinions expressed in *The Philatelic Communicator* are those of their authors, but not necessarily of APS Writers Unit 30, its officers, or agents. Letters received by the editor may be published unless labeled "Not for Publication."

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## DEADLINE

For receipt of copy by the editor:

Third Quarter 1994 . . . . . July 1, 1994

## Literature Exhibition Calendar

June 18-19, 1994

Philatelic Literature Fair, Weston, Massachusetts. Information from Cardinal Spellman Philatelic Museum, 235 Wellesley St., Weston, MA 02193.

August 16-25, 1994

Philakorea 1994, Seoul, Korea. For information write to Karol Weyna, 6122 W. 85th Place, Los Angeles, CA 90045.

August 18-21, 1994

STaMpsHOW 94, Pittsburgh, Pennsylvania. Information from American Philatelic Society, P.O. Box 8000, State College, PA 16803.

September 15, 1994 (Deadline)

1994 Latin-American Philatelic Literature Competition, Buenos Aires, Republica Argentina. Information from Ruth Y. Wetmore, 110 Tree Haven, Brevard, NC 28712.

September 30-October 2, 1994

Sescal 94, Los Angeles, California. Information from Bob de Violini, Sescal Literature, P.O. Box 5025, Oxnard, CA 93031.

October 28-30, 1994

Chicagopex '94, Chicago, Illinois. Information from Chicagopex '94 Literature Exhibition, P.O. Box A03953, Chicago, IL 60690-3953.

May 10-15, 1995

Finlandia, Helsinki, Finland. Information from Roger Quinby, 5 Oak Tree Lane, Schenectady, NY 12309.

September 1-10, 1995

Singapore 95, Singapore. Information from Peter Iber, 9379 W. Escuda Drive, Peoria, AZ 85382.

October 6-8, 1995

Sescal 95, Los Angeles, California. Information from Bob de Violini, Sescal Literature, P.O. Box 5025, Oxnard, CA 93031.

June 8-16, 1996

Capex '96, Toronto, Ontario. For information write to Capex '96, P.O. Box 204, Station Q, Toronto, Ontario, Canada M4T 2M1.

May 29-June 8, 1997

Pacific 97, San Francisco, California. Information from Pacific 97, Quinby Bldg., Top Floor, 650 S. Grand Ave., Los Angeles, CA 90017-3878. □

**Writers who submit articles, letters, or reviews on IBM-compatible diskettes may send them direct to the editor, along with printouts.**

## President's Message

By Charles J. Peterson

I enjoyed reading the comments on exhibiting and judging philatelic literature that appeared in the last issue of *The Philatelic Communicator*, as well as the various follow-on remarks that came my way verbally or in the mail. I've been in the middle of such discussions enough times that I'm pleased to see this one going on without my active involvement.

However, I would like to throw a couple of thoughts into the center of the ring, in response to some of the points that were raised:

It's been suggested that, in competitive exhibitions, a book or periodical should be judged in terms of *how well it meets its purpose*. I certainly will agree that this should be one of the yardsticks by which a publication (or an entry in the frames, for that matter) should be judged. What is the stated or implicit scope of the exhibit, and does it meet that end?

But it seems to me that there's also a question of degree, both in setting of that scope and in the quality of the achievement.

If my purpose is to present random information on the subject as submitted at will by various members, written in diverse styles and formats and without any comprehensive overview that would lend itself to indexing or subsequent recovery of information, does my publication get full marks if that's what I deliver? Or should it be judged against the theoretical standard of "given the subject, what's the best that could be done with it?"

In more general terms, it's the age-old question of "should one set the mark low, to be sure of hitting it?" or "should one aim high, even at the risk of missing it?" (And then there's the mini-max solution, which would attempt first to determine the optimum height at which to attain a previously-accepted minimum percentage of misses!)

To what extent should judges accept, without penalty, a variety of typefaces and formats and a varying assemblage of illustrations, simply because the producers have no mandatory style guide and put the publication together by photocopying all the submissions, using the justifications of "the members like it the way it is" and "we can't afford to spend more money"?

(The ancillary questions are: "Wouldn't the members like it even better if it were improved?" and "Couldn't you make many of those improvements without spending more money?")

And yet another question: Who says an entry can't be submitted on a non-competitive basis?

I haven't seen that prohibition in the rules anywhere, and I've certainly judged at a number of events where there have been non-competitive entries by choice of the exhibitor (over and above those that are given that status as jury or official class entries).

What's the official policy? I'll toss that one to the several organizing committees. Let's hear from Sescal, Chicagopex, Colopex, and the APS. (Send response for publication to the Editor, please.)

You'll find a report on page 29 in this issue concerning our affiliation with the International Association of Philatelic Journalists (AIJP). We've looked at that possibility for some time, with roughly equal doses of skepticism and optimism.

I've had the approval of the Council, as well as the concurrence of the membership (as given at our 1992 annual meeting) to apply for affiliation as soon as I was satisfied that it was in the best long-term interests of philately and philatelic writers.

Don't expect that we'll see immediate positive results; this is most definitely an "aim high" situation. Realize also that WU30 is a strong and viable organization, and we have little or nothing to gain (in the short run, that is).

But at least in my assessment, we've got a lot we can give. By denying our support at this point we would lose the opportunity to influence the development of a significant venture and delay (if not seriously jeopardize) any successful outcome.

Given those considerations, I exercised the mandate you gave me, and I don't expect to regret it.

I do regret another piece of news: Ken Lawrence's announcement that he'll be taking off his green eyeshade, rolling down his sleeves, and handing his blue pencil over to a new editor of *The Philatelic Communicator* sometime next year.

I appreciate (not always with equally strong degrees of enthusiasm, perhaps) his persistent, idiosyncratic, and highly effective service to the Unit, and I and my successor will miss him in the editor's role. I'll save further personal comments until the day comes, beyond a separate note of thanks for making an early announcement of intentions so we can begin the search for a replacement.

The position offers no pay (expenses are reimbursed), and there's a fair amount of grief, but it's one of the more interesting and diverse editorial opportunities in our hobby. The incumbent is expected (encouraged?) to set his or her own editorial style, subject only to WU30 bylaws and the general guidelines of the President.

If you have any interest in the job, or if you have any nominations for someone else you feel will do well in that position, please let me know. □

## Procedures for No-Fee WU30 Critique Service

1. *For periodicals:* Submit the most recent issue(s)—if applicable, 3 or 4 consecutive issues. Include postage equivalent to four times the first class mailing fee for WU30 mailing expenses; any unused amount will be returned.

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2. For books/book manuscripts: Inquire before sending, with brief description of item; please include stamped, addressed envelope for reply.

3. All submissions/correspondence to: Charles J. Peterson, Box 5559, Laurel, MD 20726. [Phone (301) 776-9822.] □

## Editor's Bulletin Board

By Ken Lawrence

*Arie Ben David* had a hearty chuckle when I called to tell him that *The Philatelic Communicator* had listed him as deceased. (Timing prevented me from seeing the Secretary-Treasurer's Report before our last issue went to press.) The veteran editor and promoter of Israel, Judaica, and Holy Land philately celebrated his 80th birthday on January 13, and looks forward to many more. (See Secretary-Treasurer's Report, page 48, for our official apology.)

*The Meter Stamp Society Quarterly Bulletin* has a new layout and appearance, better than ever before, and a model for anyone who wants to see how to use desktop publishing capabilities without overindulging the toys. A tip of the hat to editor Richard Stambaugh.

*The United States National Postal Museum* has issued a magnificent new full-color brochure that promotes its stamps and philatelic collections. Better late than never. Kudos to Jim Bruns and his staff for that. Now please explain why certain stamp periodicals are on sale in the museum's shop while others are not. Gordon Milne's article in *The Clermont Collector* reported that Bruns has turned the lights on NPM's stamp collection, finally, but that brighter bulbs still are needed.

*The British National Postal Museum* has purchased the stamp collection of Freddy Mercury, lead singer of Queen, who died last year of AIDS. That acquisition brought a burst of national media attention to the museum and to our hobby.

*Competition on the computer networks.* David Tilton's defense of his journalistic honor on the Prodigy network several months back has been overshadowed by APS President Randy Neil's recent indiscretions on GENie. Even with that scoop in hand, GENie's Lloyd de Vries steamed silently as Randy used the hookup to publish his CompuServe address and invited correspondents to use the rival network.

*Congratulations to Steve and Marilyn Suffet,* who celebrate their silver-wedding anniversary on June 11. Marilyn has put up with Steve's habit, hobby I mean, for a very long time.

*Calling Bob Dumaine and Michael Jaffe.* The spirit of "Ding" Darling has risen in the South Sea Islands. Papua New Guinea has issued Parrot stamps (distributed by that country's philatelic agency), whose proceeds will be used to protect the endangered vulturine parrot. These non-postal issues are available on first-day covers, as are our country's Duck stamps.

*More Pacific Islands philately:* As of this past January 1, Australia became responsible for issuing Cocos (Keeling) Islands stamps, just as it took over Christmas Island issues in 1993. The stamps of each entity are now valid in the others' post offices. In contrast, Ken Lake reported in *The Philatelic Exporter* from Tonga that Niuafo'ou (Tin Can Island, which no longer has tin can canoe mail) stamps are not valid on other islands.

*Alexander Kroo and his attorney* have not yet fired paper missiles at these sundry threats to civilization (i.e., to the tastes of the stamp hobby's black-tie set), preferring to aim their invective against entities in Africa, the Caribbean, and Sidney, Ohio. Seeing an opportunity, the Kurdish people of Northern Iraq, denied postage by the Baghdad regime, have issued stamps in 1-, 2-, and 3-dinar values for use on mail in Kurdistan.

*Aruba* sends the most detailed new-issue publicity releases of any country I've seen. The two-stamp set issued March 29 that commemorates the centennial of the International Olympic Committee brought six A4 pages of descriptive material. The International Year of the Family two-stamp Solidarity semi-postal set scheduled for May 30 brought a mere five pages, three of which were written as verse.

*Herman Herst Jr.*'s article "Stick to Established Dealers" in the March 26 *Stamps* criticized a non-stamp auction firm for offering a first-day cover of the 5-cent Register and Vote commemorative stamp, autographed by Martin Luther King Jr., with a \$1,200 to \$1,500 estimate. Pat considered that excessive for "a first day cover of a recent stamp with a celebrity autograph having no connection with the cachet." (How did that assertion get past his editor?) Besides the obvious connection between Dr. King and the struggle for voting rights, Pat ought to know better than to write that the autograph "adds a trifle to the value" of the FDC. (He's a member of the same autograph collector organizations that I am, and his articles appear in autograph collector magazines.) The current retail price for an MLK autograph is \$1,500.

*Stamps* would do well to hire a fact checker. That rather obvious gaffe by Pat Herst isn't the only recent problem. Subtler mistakes appear frequently. Most could have been cured by someone in possession of general philatelic knowledge or the ability to look up pertinent references. In the March 5 issue, Brian Baur referred to the Bureau of Engraving and Printing's 1957 acquisition of "a new Giori printing press from Germany." That's like calling a Chrysler "a Canadian automobile." It is true that the Bureau's first Giori press was built by Koenig and Bauer of Wurzburg, West Germany, but Lausanne, Switzerland, was the home of Organisation Giori.

*Telephone cards* are now firmly established in the philatelic realm, despite the FIP ban that forbids their display at exhibitions subject to FIP's rules. This year's 10th International Stamp Fair in Essen, Germany, May 5-8, is also the First International Telephone Card Fair.

I learned that from the February *Bulletin* of the Association Internationale des Journalistes Philatéliques, which arrived here on April 4.

**AIJP suddenly has two U.S. affiliates.** Besides WU30 (see column 2, at right), the International Philatelic Press Club has joined AIJP. The latest issue of IPPC's *Report to Members* newsletter, edited by Linda C. Stanfield, is the best I've seen. IPPC President Dane Claussen's article that appeared here in our Fourth Quarter 1993 issue, "Exhibits as Literature," has been reprinted there by permission.

**New philatelic literature award 1.** The Christmas Philatelic Club has inaugurated the Ken Mackenzie Writer's Award, named in honor of the club's founder. It will be presented to the author of the year's best article in *Yule Log*. (see page 44 for this year's winner.) The club is celebrating its 25th year in 1994.

**New philatelic literature award 2.** In announcing the 1994 Latin-American Philatelic Literature Competition (see the calendar on page 26), the Association of Philatelic Journalists of Argentina (ACFA) requires previously unpublished material, double spaced, ten to 30 pages long, submitted under a pseudonym. "The ACFA reserves the right to publish entries whether or not they receive prizes," says the news release from U.S. Commissioner Ruth Wetmore. That has more the aroma of a group seeking free material to publish than a legitimate contest.

**The numismatic press 1.** Although Amos Press leads the stamp hobby, its coin paper is not in the same journalistic league as *Linn's*. Front-page wrappers on recent issues of *Coin World* have carried advertisements disguised as news reports. Also, in reporting the American Numismatic Society's planned move from its headquarters in upper Manhattan, *Coin World* took the ANS news release at face value. *Numismatic News* told the real story behind the move: fear of the neighborhood.

**The numismatic press 2.** Both coin weeklies have done a praiseworthy job of reporting how the American Numismatic Association has shot itself in both feet recently, but *Numismatic News* was first with ANA Executive Director Robert J. Leuver's less-than-apologetic retreat, acknowledging that ANA's promotional sale of Olympics commemorative coins has been a bust; discounting tables to some dealers and not to others at ANA shows won't happen again; and ANA's World Mint Council won't be selling coins as originally announced. The coin papers have sizzled over these three issues (and the closed meeting of the ANA Board of Directors that approved them) recently. A possible explanation for *Coin World's* slower response: ANA President David Ganz is a *CW* columnist.

**New philatelic insect.** In the April-May 1994 issue of *The Clermont Collector*, "The Flea" reports on Milfpex '93, held at "the cavernous recreation room of the Happy Valley Nudist Camp on Round Bottom Road." Although the show committee decided not to rename the show Buffpex or Buttpex, I think I know whose exhibit took the grand award. Eat your heart out, "Fly." □

## WU30 Affiliates with AIJP

By Charles J. Peterson

The Association Internationale des Journalistes Philatéliques (International Association of Philatelic Journalists) was founded in 1962, in conjunction with the Praga '62 international exhibition. Its general objective was the support and encouragement of philatelic journalism on an international level.

Until recently, the organization has been less "international" than regional, with its membership predominantly drawn from Central Europe. The "journalist" designation has also been somewhat of a misnomer, with only a minority of the members actually engaged in writing philatelic news to deadline—although the AIJP membership card continues to carry the word "PRESS" prominently across the top.

Much of the effort of the association has been given over to the attempt to achieve favorable "press" treatment for its members from exhibition organizers, postal administrations, and other philatelic entities.

That began to change several years ago, with the election of Otto Hornung to the presidency. In 1993, in a major break from the past, the AIJP established an affiliate membership category for national and regional associations of philatelic writers, in addition to its categories of personal membership.

Concurrently, AIJP objectives have begun to swing away from individual "benefits" and "privileges" to a much wider concern for improving and promoting all aspects of philatelic writing, within a general framework of the betterment of philately *per se*.

This is an idealistic goal, and the AIJP has a long way to go before it can truly be achieved. Perhaps for the foreseeable future, the only achievable results will be to improve communications among existing writers' groups; assist in the formation of such organizations in countries where they are now absent, and provide a framework for raising issues of general concern.

It's been an open secret that no true philatelic journalist has gotten any tangible benefits from the services of the AIJP, and that the AIJP has been of little or no use to national or regional writers' associations. However, this new orientation gives hope of considerable potential—and by active affiliation with the AIJP, WU30 has taken on a commitment to work for realization of that potential. □

## How Do You Do It?

By Herman Herst Jr.

What I hope to see some day in this publication is the system our philatelic writers use to file their stories in a manner that they can refer to them, and dig them out when the occasion arises.

One of philately's most competent writers was Ernest Kehr, whom I admired. If you wrote Ernie and asked for something he wrote eight years ago, he could bring it out in minutes. I always intended to ask how he did it, but never got around to it.

Ernie did not make himself popular, for he valued his printed word at a higher rate than most of us did. Your request to see what he had written on Egyptian Interpostal Seals would get a reply: For \$20 he would send it. Most of us feel that the pleasure we get in putting a study on paper is reward enough.

About one-third of what I write is paid for. My regular columns in the philatelic weeklies do bring a monthly check of varying sums, most of them so small that readers would be surprised to see how poorly philatelic writers are rewarded.

Not until 1987 did I bother to make copies of my literary productions.

My first philatelic writing appeared in what was then *Western Stamp Collector* in 1935. It was a weekly column on New York news, for which I was paid with a two-inch display ad. My first serious article was in *Stamps*, a story on the history of the Michigan State seal, which followed the appearance of the Michigan stamp (Scott 775), which appeared with the seal prominent in the design, on November 1, 1935.

There was no payment; Harry Lindquist thought for years that writing for him was reward in itself.

The first magazine to pay its writers was a St. Louis monthly on which a philatelist named Harley Comfort dropped a half-million dollars. He spent much of that in advertising, and a substantial sum paying the country's best writers, from the editor, David Lidman, on down.

I have never been paid for contributions to club and local stamp publications. No club or group asking for contributions has ever received a negative answer. True, the same story may appear in the *Texas Philatelist* and the paper in Baltimore or Edmonton, but many club subscribers do not get the weeklies where the story may first have appeared.

Since 1987, perhaps 90 percent of what I have written exists in copies. These days three copies are made of every new story that I feel is worth preserving. Each publication in which my column appears regularly is lettered: *Linn's* is A, *Stamp Collector* is B, *The Stamp Wholesaler* is L.

Following the letter is the date on which it was written, shown by month and year. "8-92" is August 1992. Those magazines that print me every week without fail have pretty thick files. The identification is put at the upper left of page one.

First copy of the three goes to the publication, and the second to a general file. For years I made no attempt to put them in any order, a state of things most annoying. If a magazine wanted a story on the Panama Canal, it was a job to find one that might be recycled to be sent to the publication asking for it.

Over several weekends, I numbered each story. The numbers reached 240 different. I got 240 index cards and on each one I placed the subject of the story, and its number.

The cards were then sorted alphabetically and what I had were 240 different stories, any one of which could be located in a moment by a typed list, starting with "1" which came first because it was on the air meet at Garden City, New York, in 1912.

Number 240 was a story on Zululand, the end of the alphabet. I put the list on a sheet of paper, ensconced in an acetate protector. I could find it in a second, and lovely to behold was the fact that I knew immediately where and when it had appeared.

The system was great for a month or two. As I kept writing new stories, they could not be fitted into my alphabet since it would mean making a whole new chart. I needed a better system.

Happily it suggested itself. The letter "A" was used for this initial plan. A "B" system indicated that a story on Wells Fargo was the one sought.

As new stories were written, they were numbered as before but with a "B" before the number. The files themselves are substantial, each with hooks on either side at the top, which fit into a rule made by a frame that fits a cabinet drawer.

Each file holds twenty stories, which reduces the space needed to store them. Each file takes an acetate holder into which a card is placed, giving the number of stories in that file.

Prior to numbering the stories, an index card with story and number displayed is placed in the order alphabetically of the first word in the story's name.

A story on submarine mail (yes, that did exist) may be "B18" and when the story is wanted, I look in the "S's" and find it in a moment.

If you have gotten this far, you will have gathered that I am the custodian of 880 stories, any one of which may be retrieved in less time than it takes to write about it. Each file, as stated, contains twenty manuscripts, with the very first one carrying stories "B 1" to "B 20," the second one "B 21" to "B 40," and so on.

The "A" file trouble was overcome. I am now up to "B 640," which indicates that since this system started, I have written and placed in a file for momentary retrieval 640 manuscripts.

It is easy to look through 640 cards (I use old, no longer useful, business cards for this purpose). All 640 cards fit neatly into a small cardboard box, arranged in order. The "B" system can continue as long as I turn out new stories.

Time for a confession. Uncle Sam is preaching recycling at every opportunity, but our philatelic press is not at all patriotic in this regard. I see nothing wrong in taking a story that ran seven years ago in magazine "B," and recycling it in such a manner that readers of magazine "D" will benefit by reading it.

"A" will tell you that since they paid for it, the story is theirs, but this is not quite correct. North American rights for one year may indeed be theirs, but the laws on writing, at least in this respect, favor the writer.

Of course, if the publication tells him that they will not use the story until the author relinquishes rights to it, there is nothing the writer can do to retain rights if it's a matter of publishing it or not.

True, our philatelic magazines are not generous, but writing for them, at least in my case, brings a degree of pleasure that we always associate with stamps. But the publications in the world outside philately are a good deal more realistic in paying contributors.

I do articles for the non-philatelic press. The monthly for members of Rotary International paid me \$1,000 for a story on the Universal Postal Union, and the *New York Times* paid me \$250 once for a story on a little-known island in the Bahamas.

If we philatelic writers would do a small bit of arithmetic and divide compensation into time used writing, the reward would probably turn out to be a nickel or perhaps even a dime per hour. But our hobby sustains us, and most of us are happy indeed to see a check for what we turn out. A living it ain't, but ain't it fun?

Unfortunately, I missed getting from Ernie the story of how he filed his stories, but it is not too late to find out from other members of WU30. May we see something along this line in these pages?

And just by way of bearing sad news, do we realize what we have lost in recent weeks? The only approach to philately that the mass of non-collectors has had is the printed word. Radio and television programs on philately have never gotten very far, and a lecture, display, or exhibit aimed at the unwashed public rarely gets visitors. But look what has happened in the past twelve months:

*Hobbies* magazine is now *Antiques and Leisure*, a more fitting title. For a quarter-century, I did a monthly stamp column for it that readers liked. My column has been discontinued since a survey showed that not many subscribers followed it.

*The Miami Herald*, one of the South's leading papers, had a weekly stamp column. When it was discontinued last year, my letter to them brought a reply that "stamp collecting as a popular hobby is on the way out."

Charless Hahn, who did the stamp column in *The Chicago Sun Times*, was let go after decades of bringing competent philatelic news to its readers. And *The New York Times*, which in the past has boasted of wonderful writers such as Kent Stiles, David Lidman, and others, for Christmas told the present stamp editor, Barth Healey, that his services were no longer required.

Philately has suffered a bad blow from these happenings. It would seem that the hopes we once had that the non-philatelic press might be our best means of bringing our hobby to the attention of the public were not fulfilled. □

## The Trouble With Recycled Articles

By Ken Lawrence

Some of the points in Pat Herst's article above are valid, but the article below, also submitted for publication in this issue, indicates some problems with that method of working. It is number B473 in Pat's filing system, which I don't fully understand from the description he gave.

Some of Pat's editors, both in the philatelic press and elsewhere, don't have sufficient knowledge, or don't exercise sufficient care, to provide necessary corrections. I have edited the article to correct several mistakes.

In the manuscript, Pat identified the *American Journal of Philately* as the APS organ, when it was really Scott's magazine. The organ of the American Philatelic Association (predecessor of APS) was *The American Philatelist*, the same title as today's APS monthly.

Because this manuscript was written some time ago, Pat had referred to 1894 as "less than a century ago," and wrote positively of the Sunday *New York Times* stamp column as a continuing feature today.

However, the most serious problem with the article from my perspective is that Pat quoted only brief excerpts from the *Times* editorial, and thus made it appear to be a diatribe against our hobby. Actually, it was a satire, as demonstrated by the funnier passages that Pat omitted (reparaphrased to our editorial style):

"It is obvious that the passion for collecting stamps destroys the moral fibre of the collector. It not only leads him to steal the stamps of rival collectors, but it induces in him an utter disregard of truth and honesty.

"The collector, in order to obtain foreign stamps, will write lying letters to strangers in all parts of the world, pretending to desire information of one sort or another. His real object is to gain possession of the stamps which those persons who answer his letters affix to their replies.

"Thus the stamp collector is habitually guilty of deceit and trickery, and almost inevitably becomes unable to distinguish between truth and falsehood and utterly careless of the distinction between right and wrong.

"But the chief aim in life of the stamp collector is to alter the political map of the world. He hails with delight the formation of any new independent State, for it means that a new series of stamps is about to be issued. He is equally delighted whenever any existing State loses its independence, for such State must cease to issue postage stamps, and the value of those which it issued in the days of its independence must constantly rise.

"It is thus the interest of the stamp collector to promote in every possible way the breaking up of kingdoms and republics and the formation of new ones.

"When the Confederate States of America declared their independence and issued a complete series of postage stamps, the stamp collector was an enthusiastic friend of the new Confederacy; but no sooner had he provided himself with specimens of all the Confederate

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postage stamps than he earnestly hoped that the Confederacy would be crushed, so that the value of its stamps would rise in the market.

"Similarly the stamp collector was pleased when he was able to add to his collection the stamps of the Italian kingdom, but today he lives in hope of seeing the Italian kingdom broken up into half a dozen independent States, all of which will have their own postage stamps.

"People sometimes wonder why the European nations have suddenly shown such a fierce desire to found Colonies and States in the heart of Africa. The real reason why England, France, Germany, Italy, and Belgium are establishing States of all sorts in Africa is, however, clear to the stamp collectors, who are filling their albums with stamps of the Congo State, the British East African Company, the German and French colonies, and all the other African real and pretended States.

"Is it too much to suppose that the only men who are benefitted by these various African political adventures are secretly the originators and promoters of them?

"The number of stamp collectors in Europe alone is estimated to be more than 5,000,000, not including children under fifteen years of age. These collectors have completely subordinated patriotism and morality to the gratification of their ruling passion. Acting together with perfect unanimity, they can surely accomplish vastly more than the Freemasons, the Jesuits, and the combined secret societies of Europe.

"They are now trying to bankrupt Italy in hopes that a number of stamp-issuing States will take the place of the united Italian kingdom, and who shall say that they will not succeed? They are advocating the formation of new 'buffer States' between the boundaries of rival nations, and while most people imagine that such States, whether formed in Africa, Burmah, or Europe, are formed in the interests of peace, they are really formed solely in the interests of stamp collectors.

"When we remember that the only persons directly benefitted by the American civil war were the stamp collectors who now hold all the Confederate postage stamps, we need no longer wonder how it came about that a happy and united country was suddenly plunged into civil war.

"It is an ominous sign that occasionally a rash stamp collector remarks: 'How nice it would be if each one of the United States were independent and had its own stamps.' The day may yet come when this great Republic will be broken up into forty or fifty independent Commonwealths, so that each stamp collector can add forty or fifty new pages to his album." □

## The Great Philatelic Conspiracy

By Herman Herst Jr.

Stamp collectors have not always been regarded as upstanding pillars of the community. A century ago, philatelists were regarded by some with a suspicion that today would be regarded as incredible.

Witness some editorial comments made in 1894 by *The New York Times*, which even then was one of America's most respected periodicals. The editorial was reprinted by the *American Journal of Philately*, the monthly publication of Scott Stamp and Coin Company, predecessor to today's *Scott Stamp Monthly*.

Dr. Stanley Bierman of Los Angeles possesses what is the most outstanding philatelic library in private hands in the United States. But Dr. Bierman does more than collect philatelic literature. He reads it as well. The writer is indebted to Dr. Bierman for calling attention to the editorial in question, which is quoted below:

"And yet the men who believe in the power of the Freemasons, the Jesuits, and the secret societies entirely fail to perceive that the chief disintegrating force of the modern civilized world is the passion for collecting postage stamps, and that the postage stamp collector is infinitely more to be feared than is any other variety of political or religious fanatic."

The item, which is titled "The Great Conspiracy," ends with the shattering statement, "If the Pope would only see things as they are, he would cease to fulminate against the Freemasons and would turn his attention to the dangerous intrigues of stamp collectors. If the Protestant zealots who now believe that all strikes, earthquakes, and pestilences are the work of the Jesuits would only devote themselves to exposing the awful machinations of the postage stamp collectors, they would prove themselves to be comparatively clear-sighted men. The greatest evil of the age is undoubtedly the Great Stamp Conspiracy and it is imperative that all honest patriots use every lawful means for its complete suppression."

It is only proper to suggest that *The New York Times* has changed its views. It used to run a column on stamps every Sunday. In fact, two now deceased editors of that column, Kent B. Stiles and David Lidman, will always be remembered as among the greatest philatelic writers of all time. □

## Letters

From Kathy Ward: I received *The Philatelic Communicator* First Quarter 1994 issue today and have read enough already to prompt a letter.

Les Winick's comment to a letter writer—which I repeat here: "I did not mind her criticism, but what bothered me is that the editor chose to ignore the full page of suggestions that accompanied her bronze award on how to improve the publication"—really irritated me.

Did Les use the expression *full page of suggestions* to get my ire up or did he really believe the critique sent to me consisted of a full page of suggestions?

The following are the suggestions that were included on that *full page of suggestions* (sfc):

1. *Needs more in-depth research articles.* (This comment is ongoing on *Yule Log* critiques and I continue to solicit research articles—but of course they are few and far between.)

2. *Layout crowded and busy.* (True but usually necessary to keep *Yule Log* at the number of pages I'm allowed by our budget.)
3. *Serves membership well.* (Isn't this the most important purpose of the journal?)
4. *How to improve: Improvement noted in later issues. Illustrations.* (Illustrations—yes I will agree that there is improvement needed in this respect, but I cannot get PMTs made of all the illustrations used in the *Yule Log* and most of the time a good photocopy is all that is available.)

Now, do you honestly think that 21 words, ten words of which offer ways to improve, can be counted as a *full page of suggestions?*

Charles Peterson has said that I have graduated from the Writers' Unit Critique Service—so I'd like to know where to turn now to get some real honest-to-goodness help with improving the *Yule Log*. □

**From Janet Klug:** The arrival of the Fourth Quarter issue of *The Philatelic Communicator* caused an immediate halt to my other activities so I could read it cover to cover.

It seems you are a victim of your own success. If *The Philatelic Communicator* wasn't so meaty and entertaining, then I wouldn't miss it when it was a little late.

In any case, to be technically correct, it wasn't late. It did, after all, arrive within the fourth quarter just as it said on its cover. That it arrived on the very last day of the fourth quarter is, I suppose, immaterial.

Kitty's interview with Gini was loaded with good advice for editors of philatelic publications. That article alone was worth the price of membership for the entire year. I found Charlie's comments about STaMpsHOW's literature exhibition to be heartening. If the critique process is sufficiently improved I may change my mind about the exigency of literature competitions.

I was amused to read in the Editor's Bulletin Board that Joseph Puleo was back on the scene. I must admit I thoroughly enjoyed reading his *The Stamper* when it was in publication. It was sort of like reading the trashy books about the royal family. You know it is garbage, but you just can't help yourself.

The remainder of the issue was equally enjoyable. In general, I agreed with Charlie's review of *The Congress Book* and Alan's review of *Focus on Forgeries*. I was less impressed than Alan with *Out-Foxing the Fakers* but I still found that book to be a good buy and a worthy addition to my bookshelf. □

*Editor's note:* We are also victims of success in having had to hold over about ten pages of copy that didn't fit into the First Quarter issue, including this letter. □

**From Alan Warren:** Bob Rawlins makes some important comments in his re-revisiting Philitex (First Quarter 1994 PC). His point on judging books apart from periodicals is well taken. □

Some literature competitions provide a critique sheet to the jury members that is expected to be used for both categories, while other shows provide forms that are worded somewhat differently due to the difference in nature of the two types of publications. Yet there are no specific guidelines for judging the two categories by distinctly different sets of standards, not even in the third edition of the *APS Manual of Philatelic Judging*.

I am also familiar with Bob's arguments on judging society journals as I have spoken with him at length about his own journal, *USCS Log*. He points out that "ephemera" often appear in such journals but are not found in books. This is a dilemma, for society journals are judged on how well they provide services to members.

While ballots and auction listings are important membership services, they could just as easily be sent as separates or inserts along with an issue of a journal. However, a serious journal, which is expected to be indexed and kept for reference, should minimize such "ephemera," and concentrate on information of more permanent value and lasting interest.

One approach to handling this dilemma is to reduce the number of issues of the *journal* to three or four a year, and issue a newsletter with the ephemera in between. This is not widely practiced among philatelic societies, but is done by some professional organizations. Two that come readily to mind are the American Institute of Chemists and the Society of Research Administrators. If nothing else it opens the opportunity for a new category of literature judging, i.e., the newsletter.

I take exception to one of Bob's comments, namely that how well a journal serves its members "is not included as one of the items assessed." Not true. The Colopex 94 literature judging sheet states under the category of Treatment of Contents, "Serves Members with appropriate distribution of contents," and requires an evaluation as to whether it is outstanding, adequate, or needs improvement.

Similarly, the literature critique sheet suggested for STaMpsHOW 93 had a section under Content, "Overall usefulness to members." These are areas evaluated by the jury, but may not always appear on the "critique" sheet that is returned to exhibitors.

The area of "service to members" is not always an easy one to evaluate. I can think of two publications offhand that include material that is of interest to members, but often does not contain philatelic or postal history information. One example is the *Scouts on Stamps Society International (SOSSI) Journal*, which almost always contains interesting tidbits about some aspect of scouting. Members are obviously interested in this sort of thing, but it has no *philatelic* merit.

The other example is *Ice Cap News*, which often contains information items about arctic or antarctic news, but having nothing to do with philately or polar postal history. I am guilty of this because I contribute such

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items, and the editor and the members seem to enjoy such information. But in putting on my critical hat as a literature judge, I must recognize that such items, although of interest to members, have little merit in philatelic literature. □

**From John Campbell:** I received the First Quarter *Philatelic Communicator* yesterday, April 6, here in New Zealand, and already I have read it from cover to cover. That is more than I can say for some of the journals that come across my desk as editor of *The Mail Coach*.

What I like about Writers Unit 30 is that members and editor alike are not afraid to speak their minds, and what's more, put it down on paper. Keep up the good work. I'm sure we can glean something new every issue.

The President's Message on judging critiques gives a lot of food for thought. May I provide my input?

You may (in the U.S.) think that New Zealand and Australia are so close that judging literature in these countries is the same, but even between Australian states it can vary. Last year *The Mail Coach* received only a silver bronze in Victoria, whereas the previous year in Western Australia it was judged Best of Periodicals and received a vermeil award.

Just as your journal improves with age, *The Mail Coach* has spruced itself up—better printing, more illustrations, and a wider variety of articles.

One of my problems is that the Council for the Postal History Society has made a stand whereby they won't exhibit the magazine at any overseas exhibitions. They don't believe in giving away free copies of *The Mail Coach*. But as a printer myself, I am friendly with our printers. They always make sure I get 20 free copies, which enables me to distribute a dozen and hold back the rest to enter at exhibitions such as Sescal.

Also I receive articles from non-members, such as David Collyer from Australia and Robson Lowe. They are entitled to be present at exhibitions. There's more than one way to skin a cat!

With my monograph *The Place of Stones*, about Mafeking siege stamps and banknotes, I've had varying success at international exhibitions. Just last year I received a large silver at Bangkok, silver bronze at Wapex (Western Australia), and a bronze at Canberra. This year it is only going to be exhibited at Sescal and Philakorea, after getting a silver bronze at Hafnia.

I personally doubt that a world FIP competition should be judged differently from any other international or national exhibition. What do you think?

However, having said this, I believe that my monograph in its present form is at the end of its life. I plan on producing a third edition at the beginning of next year (well in time for Singapore)—professionally done, computer typeset, with many more illustrations, printed this time instead of photocopied, and including more information and extra chapters.

I produced the first and second editions of *The Place of Stones* on a shoestring, but still have sold over 200 copies plus 60 free give-aways. The first contained 40-odd pages, one side only. It received a vermeil at Sescal 92. The second, 78-page edition, will be judged at Sescal 94. Let's see what the outcome will be.

By the way, of all the international awards I've received, I think Sescal and its presentation takes some beating. So much so that when the Postal History Society of New Zealand holds a national next February—POST X '95 for postal history, postal stationery, aerophilately, and social philately (sorry, no literature)—they are going to use the same format for awards.

I think members should be made aware of problems at international exhibitions featuring literature. The only thing worse than a bad critique is having no critique at all.

Bangkok 93 was held in October. New Zealand had seven entrants there, and we also had a commissioner (who was also FIAP secretary) in attendance. To date not one exhibitor has received an award medal, a certificate, a critique, a palmares, or an exhibition catalog.

Much correspondence has gone back and forth, but with little or no success. Also, I have not received the above from Hafnia '94. I wonder whether APS is aware of the treatment some of its members are receiving.

Over the next few days, when I receive the April issue of *The Mail Coach*, I will be making up a package to send to Charles Peterson, making use of the WU30 Critique Service, an excellent service to members I'm sure.

I admire you for publishing a list of members who have not paid their 1994 dues. (I'm included, though I'm sure my dues did arrive in early to mid-March.) I wanted to do the same in *The Mail Coach*, but our Council said no, it might offend some members! What rot.

Might I ask your advice? An original editor of *The Mail Coach* for 23 years, Robin Startup, writes a book review column for every issue. I believe this is an important service to members and readers alike, to give everyone an indication what publications are available, especially regarding postal history. However, the Council feels different, maintaining that unless books reviewed are donated to our library, a charge should be made for advertising.

We already have over 500 books that members can borrow. To charge for advertising would mean approximately one-half page for each book at \$60 per insert. I think this proposal is outrageous.

I get a lot of "stick" on what to print. I refuse to show proofs of the copy before it goes to the printers. Is this wrong policy? One shouldn't be at loggerheads with the Council, but as editor I work for enjoyment without pay. I don't expect this treatment. □

*Editor's comment.* Those who insist on editing by committee usually get what they deserve. □

**From Ken Lawrence:** John Hotchner made some persuasive points in "Mixed Fruit." However, he also avoided some thorny berry bushes.

He responded to the gold-to-bronze tumble I experienced in consecutive Lidman competitions by defending the jury on which he participated. That is entirely beside the point. Perhaps the entry deserved a bronze, but *supposing it had been as well done as it theoretically could be* (which is the only point I strove to impute from the previous year's medal), do the *judging criteria* John cited limit it to a bronze?

If so, the Lidman competition perpetrates a fraud and ought to be abolished. It is touted as the highest recognition (and therefore incentive) for excellence in stamp writing in non-philatelic media, to promote the hobby outside our own circles. If a well-crafted article in an annual publication that has more readers than all the other entrants combined cannot aspire to a high medal, the criteria do not serve the declared purpose of the award.

If not, then my challenge really went unpeeled in John's fruit bowl. That would mean the second jury saw substantial room for improvement that hasn't been disclosed, in contrast to the first, or else that the underlying question of unfairness has yet to be addressed.

Finally, I cannot believe John thinks anyone can improve an exhibit enough to make it "impossible" to lose a gold, given the degree of arbitrariness in judging he concedes. Which current exhibit qualifies for that distinction? If none does, then my point remains unanswered, even if the number of exhibitors who fear vengeful judges is not large. □

**From Tom Wilson:** Since I had worked some decades in pharmacy I began, at no great expense, to amass a varied and ornamental collection of Drugs and Medicinal Plants on stamps.

I learned that there is a wide interest in herbal medicines in Eastern European states, many of which have issued beautiful sets depicting curative plants and flowers. They also crop up in countries of East Asia, including Mongolia, China, Korea, and Taiwan. By studying these stamps, I was able to add considerably to my rather rusty memories of the Pharmacognosy syllabus.

*Medi Theme* began after I had approached dealers at stamp fairs requesting "medical" stamps. Many would have been willing to help me (they said) "but there is very little interest in medical stamps."

I had one or two articles on collecting a medical theme published in magazines. I got feedback from readers who were delighted to find that somebody else shared their interest. I canvassed my twelve correspondents suggesting we might form a club for mutual assistance, and received an enthusiastic response.

My first newsletter, a single sheet, went out in January 1982. Since then I have followed it with another every three months. The title *Medi Theme* was suggested by one of our initial members, Jack Young M.D.

Early issues were duplicated from stencils made by a friend who taught typewriting. Today they look very crude because, not having any previous editorial experience, I was learning the craft from the ground up.

I had no shortage of material to select from, since my growing army of correspondents showered me with articles, many of which had no connection with collecting stamps.

I shamelessly poached news about new issues from any source I could find. I took valuable advice from friends—Franceska Rapkin, Irene Lawford, and many others. *Medi Theme* began to develop its present shape with clearly defined sections headed: Biographies, Features, Members' Questions Answered, Publications Received, and so forth.

Friends in Cumbria set up a non-profit printing and distribution organization "as a personal contribution to philately," they said. Thenceforward I had only to assemble my "camera-ready dummy" (i.e., master copy) on my Adler manual typewriter. John and Betty did the rest.

A professional job of printing, collating, and back-stitching was sent off to our members at a charge that was just sufficient to cover the cost of production. Eventually, in 1991, I was able to buy a secondhand personal computer with word processing facility which made it easy to produce better-looking copy.

The response was staggering. Today we have upwards of 250 members in 24 countries besides Britain. Through the auspices of our president, the late Selby Humphries, the pharmaceutical company Miles Ltd. used to supply the glossy color supplements, which were a prized feature.

The aim of the group is "to foster and encourage contacts, auctions, and exchanges of medical philatelic materials, to promote interest in medical philately, and to disseminate checklists and information on new issues."

We were affiliated through the British Philatelic Federation to the FIP. Objection was raised to our former title on the grounds that it might be confused with "Medi-eval" or "Medi-terranean," which is why the name "Medical Philately Study Group" had to be adopted.

It soon became evident that our members' interests covered many different aspects of the theme. Nearly one-third are physicians or surgeons, and sub-topics include Blood Donors, Diabetes, Cancer, Anti-Smoking, Tuberculosis, Malaria, Famous Doctors and Nurses, "Medical Truants," History of Medicine, The Red Cross, the Conquest of Diseases . . . I could go on indefinitely. Stamps, FDC's, cancellations, and slogan postmarks are all eagerly collected.

I found that I had to devise for myself a standard layout so that readers could find their preferred features in the same places in every issue. Feature headings must be clearly defined and separated from the others; "recto" pages must carry the odd numbers and "verso" vice-versa; Half-tone pictures are useless for illustrations.

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Gradually, without any tuition, I am becoming more expert in editorial skills with each number that I send to the printer. Typography is a closed book still, but one of these days I hope I may be worthy to call myself an editor! □

*Editor's note:* Tom Wilson's communication is excerpted from the July 1991 *Philatelic Quill* at his urging. □

**From Alan Warren:** The discussion on "Writers Wanted" prompted by comments from Roger Schnell (First Quarter 1994 PC) has merit, *viz.*, to promote our hobby by having articles placed in journals of other fields. However, you point out one of the problems in that it is not always easy to get articles into other magazines, and you cite the AARP publication *Modern Maturity* as one that is difficult "to crack."

Several years ago one of the officers of the American First Day Cover Society tried, unsuccessfully, to have a general article about first day covers published in that magazine. The author has extensive writing credits including articles and columns in the society's journal and monographs on the hobby. But he couldn't penetrate their editorial department.

For a number of years a topical column about chemistry on stamps appeared in the American Chemical Society's *Journal of Chemical Education*. It was beautifully illustrated but after several appearances, the editor announced that it was being discontinued.

A major problem therefore is to learn what these non-philatelic journals set as restrictions or guidelines for articles. This could be quite an undertaking unless there is some writers' organization or publication that lists these criteria. Roger's idea is an excellent one, but may take a lot of effort to be successful. □

## Reviews

### French Republicans at War, and their Mail

By Ken Lawrence

*Military and Postal History of the Revolutionary Armies in the West of France (1791-1802)* by Stanley J. Luft. 8½ by 11 inches, soft cover, 113 pages (one side only). 1993. \$20 plus \$2 shipping from Envision, 625 S. Ohio Avenue, Sidney OH 45365.

This book poses a special challenge to a Writers Unit 30 reviewer, because it is at the same time a traditional kind of history book and a radical experiment in book publishing combined. For almost any reader, the clash between the two aspects is distracting and disconcerting.

Of greatest importance, this is and will be the definitive English language work on the subject for some time to come. Trusting Stan Luft's evaluation of his references, it may well be the definitive work in any language. In this I include the history as much as the postal history, or more.

Also, Stan Luft is an accomplished writer, so the text itself is a pleasure to read, unlike so many "definitive"

works that are, despite their importance, fatally boring, overly technical, or otherwise difficult for lay readers. It was a pleasure for me personally, even though I remain one of the "Romancers" of French revolutionary history for whom Luft the historian has little patience.

Stan states in the preface, "This study, however, is not so much about the Rebellion or about the armies organized to destroy it, than it is about the numerous, varied postal markings present upon mail and dispatches from these armies." No doubt that was his purpose in writing the book, and the incentive that prodded him to completion, but it is not a fair summary.

This is the story of the Republican armies of revolutionary France as they crushed their Royalist enemies in the western provinces from 1791 to 1802, and again in 1815. A summary of each army's postal history follows the narration of its campaign, which is followed in turn by an illustrated account of the pertinent postal markings. (According to Luft, the reactionary insurgents sent no mail that is susceptible to analysis as postal history, nor to philatelic display.)

It is unclear whom to credit or to blame for the editorial aspects of the monograph. They are generally praiseworthy, but somewhat less satisfactory than the authorship. Between Stan Luft, the author, and Richard L. Sine, the publisher, I'm inclined to presume Stan did most or all of his own editing, because the text lacks the frequent typographical errors that characterize most Sine products (although typos appear more frequently toward the end than at the beginning).

Organization of the historical material is well done; the postal history, less so. For example, indices of rarity are given for each postal marking, but the table, from grades X (little known or not seen) and 5 (very rare) down to 1 (common) is on page 26, near the conclusion of the Postal Matters chapter. That placement is logical for the devoted reader, but is hidden from the collector or researcher hoping to evaluate a collectible item.

Also, editorial strategies that serve a normally published monograph adequately are frustrating to the reader of this one. Because the book is actually a set of bound proof sheets, poorly jogged and untrimmed, it is difficult to fan pages in search of a chapter break, or to turn to a particular page. Yet the endnotes to each chapter are not simply reference citations; many are meant to be read with the main text.

I solved these problems by thumb-indexing the rarity rating table, maps, and chapter endnotes with sticky notes.

Evaluating the publishing aspects fairly is more difficult. Dick Sine set up his Envision Monographs firm to publish philatelic dissertations by computer. Given the single-sided curled pages, I assume these are the actual prints that emerged from his laser printer, and that he's printing one book at a time from a file stored on disk.

That is exactly the technique Robert A. Greenwald proposed in the Second Quarter 1990 issue of *The*

*Philatelic Communicator*, in "[Desktop Publishing]<sup>2</sup>." Bob anticipated four problems: "a collating nightmare" if both sides of each page are printed; binding (he suggested "spiral binding that will open flat"); a professional-looking cover; and quality illustrations.

Although Bob thought a macro ought to exist to overcome the printing and collating problem, Dick evidently has not found one that works to his satisfaction. That is unfortunate, because the single-side format is both wasteful and unprofessional.

Likewise, spiral binding between professionally printed covers would be significant improvements. The book as issued has poorly stacked pages glued inside a maroon wrapper, with a window cut out to reveal the title and author lines of the title page. The book cannot be opened flat, and some pages have become loose during a single reading.

The illustrations are probably scanned, as Bob Greenwald proposed. This worked well for most of the postmarks although poor resolution caused some to blur, but it is not satisfactory for documents and full covers, which should have been reproduced as halftone prints.

Stan Luft wrote proudly in his author's preface, "A major, original contribution to the untangling of the history of the Revolutionary Armies in the West is the 'genealogical' chart or 'flow sheet' of the armies, their generals-in-chief, and the time frame for these generals and of the armies they led, and shown here as the Frontispiece." That being so, it is inexplicable that it is scanned from a weakly typed and handwritten reduced original, rather than typeset, boxed; and ruled professionally.

Otherwise, the typography is generally excellent and the (mostly) two-column page format is wonderfully readable. However, plenty of glitches occurred that should have been corrected. Examples are: columns on page 9 are mis-aligned; endnotes on pages 15 and 16 are italicized, while the rest are roman; footnotes on the page 20 table are subscripts rather than superscripts; and font point size changed from one column to the next on page 111.

Perhaps these and other typos can be corrected from one copy of the book to the next. But if each book is potentially a newly revised edition of all previous copies, that poses problems for future bibliographers.

The book lacks an index, but does have a comprehensive table of contents, and a separate list of illustrations. The latter would be more useful if it had been set up in the same style as the former, including dot leaders to justified page numbers.

As a first effort (or nearly so) using this publishing method, we may hope that the negative lessons noted above will be overcome in future publications that employ it. Although that offers some consolation, I remain disappointed. A work of this quality should not be confined to the philatelic literature pigeonhole; it should have been published in a scholarly historical journal, or

as a small book by an academic press. Our hobby cannot afford to keep our finest intellectual products to ourselves. □

## Women, and What They Lead To . . .

By Charles J. Peterson

*Women on Stamps*. Volume 3, compiled by Helen Cockburn. 1993. American Topical Association Handbook No. 124. ISBN 0-935991-179-0. Softbound, 6 by 9 inches, 176 pages, some illustrations. \$17.00 from ATA, P.O. Box 630, Johnstown, PA 15907. (Volume 1, ATA Handbook 71, also available at \$4.00; Volume 2, Handbook 93, at \$7.00; Volumes 1 and 2 together at special price of \$9.00.)

### First, the Women . . .

The second volume under this title was published in 1978; this new book adds over 1,800 individual stamps or stamp series to what has gone before, including a number of pre-1978 issues not covered earlier.

Even setting aside the significant number of issues depicting Queen Elizabeth II, there is a great amount of material devoted to individual women. (And sensibly, the author leaves stamp depiction of Mary, the mother of Jesus, to cataloguing by the various religion-on-stamps groups.)

The book starts with a 36-page checklist, in alphabetical order by country and then chronologically by stamp issue. With few exceptions, all items are Scott-listed (or Gibbons, for North Korea and Vietnam Peoples' Republic); postal stationery is not included.

The bulk of the work consists of short biographical sketches of the individual women, in alphabetical order by name (sensitively cross-listed where applicable), with years of birth and death, key personal data, and identification of the appropriate stamps.

This, obviously, has been the toughest part of the work and the most valuable to anyone seeking information on a topical subject featuring a woman—whether as an individual intentionally featured on the stamp, in a role as painter's model (e.g., Andrew Wyeth's picture of Christina Oleson), or as artist whose work is portrayed (Jacquelin Taylor Robertson, designer of the Kreuzberg Trade Center in Berlin).

Some entries are scanty, and await the results of further research (just as this volume adds to sketches left incomplete in the earlier two books), but the great majority are more than adequate for the purpose. As a thoughtful touch, names from the earlier volumes are included in their proper order, with reference to the volume number and page; thus, this volume serves as an index to all three.

The book concludes with a "selected bibliography" of more than 80 titles, predominantly general and specialized biographic works (from standards such as *Dictionary of American Biography* to such exotic titles as *Hellraisers, Heroines and Holy Women, Women in Chess*, and *Who's Who in People's Republic of China*). ▶▶

For some reason, however, there are no references to *philatelic* biographical references, such as Partington's highly useful and wide-ranging *Who's Who on the Stamps of Eastern Europe*, and I've a feeling some of the sketches originated with Partington, regardless of how they may have found their way to Helen Cockburn, since some of it looks mightily like translations I did for him.

The bibliography is also somewhat flawed by (1) incomplete or inaccurate citations in some instances [no date, no publisher's name, or place of publication; misspellings of foreign titles]; (2) inclusion of a few single-subject books in a "select" bibliography. (It is much better to include applicable source references at the end of each biographical sketch. That is a more useful guide for the researcher who wants to get additional data from the original source, or wants to avoid doubt as to what's been checked and what hasn't, or both.)

There are some editing and production weaknesses. Lack of a true title page is a technical matter. Failure to catch typographical errors, and lack of editing for punctuation and context are more serious flaws.

For example: Greer Garson played in "Mrs. Miniver" (not "Minerva"); the statement that Abigail "[m]arried John Adams in 1764 to become [sic] the first inhabitants [sic] of the White House" imputes an intent to Abigail's action as well as a considerable amount of clairvoyance; that Frigon "is now a nun . . . who resides (1975) at the convent" is a conscientious attempt to document the date of the information, but it would read much better as "became a nun, residing (1975) at the convent" (thus avoiding the potentially inaccurate "now" and present tense of the original source).

There is also need for considerably more commas to set off appositive phrases. After reading this book, I gained the impression that the ATA is more concerned with publishing than with editing, which is unfortunate.

These faults notwithstanding, the book is a most helpful—and I am tempted to say indispensable—reference, which cuts across all topical fields. It and its two predecessor volumes are recommended additions to the philatelic bookshelf.

#### ... and Then, What They Lead To

In this case, what they lead to actually has nothing to do with women, *per se*, but rather to the general subject of topical checklists and catalogs. In over 25 years of judging and reviewing literature, I've seen poor examples and good examples and excellent examples of this genre, and yet I still hear comments ranging from "All checklists and topical catalogs are the same" to "So-and-so got a higher medal: you must think animals are more important than trains."

Like most other categories of literature, topical catalogs fall into a spectrum. At one end are the most simplistic, consisting of mere checklists in country order (or occasionally, for recurring events, in chronological order) listing the stamp issues with catalog number.

Even at this level there are optima to look for: Are the stamp subjects actually identified, are the denominations listed, is there any attempt to show varieties of separation or tagging or gum, is there any information on quantities or date of issue or usage, does the list go beyond adhesives to cover postal stationery or revenues or meters or markings, is the coverage truly worldwide or is it geographically or linguistically limited? Or is this a simplistic "1992, set of 4, birds" kind of list?

The next step is the two-part presentation, with a catalog section by country (or year) and a separate checklist; this type of treatment is generally given to subjects with a greater number of examples or those that are given more specialized attention. Again, there can be considerable difference in the scope and amount of detail provided.

The model for the more useful, and more complex, topical handbooks was set at least 20 years ago, with Ström's *Tiere auf Briefmarken* (at least that's the first of the type I recall), which was subsequently translated into English by Edgar Lewy.

That not only provided the basic checklist and catalog information, it also included a cross-reference by common name (in German), a scientific taxonomy with catalog references and a cross-reference by scientific (Latin) name. Similar works have since appeared on flora and other subjects susceptible to taxonomic listing.

In a related vein, other cataloguers have sought to break their subjects down into other types of cross-referenced subsets. Thus, for example, Paul Partington's treatment of fairy tales on stamps, with its specialized indexing of the motifs (an early but still instructive ATA handbook), or the several trains-on-stamps volumes that cross-categorized the subjects by motive power, driving-wheel arrangement, *etc.*, or the several exemplary productions of the Fine Arts Philatelists or the Ships on Stamps Unit.

There are many such examples, and I've listed the above from memory knowing it's only a representative sampling. The point is that these not only provide a checklist, they also draw on the inherent subject discipline to give the reader a better appreciation of the stamp as well as the subject matter.

Such works are harder to write, and they place much higher demands on technical (subject matter) accuracy. They're also much more valuable in the long term than the annual simplified checklists-cum-catalogs of you-name-it on stamps.

Finally, there's the sourcing. Even the most detailed of catalogs can't hope to contain all the potentially relevant information on the subject at hand. General subject references should be listed, along with appropriate philatelic source material; periodical literature should be referenced as well as books; preferably, sources significant to one or a few entries should be cited with the applicable subject(s) rather than appear in a general bibliography where their specific applicability may be

unrecognizable (ideally, each entry should be keyed to relevant sources, as in, say, Hennefeld's catalog of gays and lesbians).

Is there a qualitative difference among topical catalogs and handbooks? I certainly think so, and I hope if you didn't feel so before that you do so now. And for that, as in so many other things, we have to thank the women for showing us the way. □

## Postal History in the Land of the Darwin Finch

By Alan Warren

*Galapagos Islands - A Philatelic Study* by T.G. Dodd, 144 pages, illustrated, 8½ by 11½ inches, Cerlox bound, privately printed, 1991. Available for approximately \$33 postpaid from the author T.G. Dodd, P.O. Box 57, Hastings, New Zealand.

Collectors may well be hard pressed to pronounce the name of these islands or to locate them on the globe. For a "country" that was formerly known largely to pirates and whalers, and is known today to tourists and a few natural scientists stationed there, it is surprising that a book of this magnitude on the postal history of the Galapagos could be written.

Author Tony Dodd tells me he never actually visited the islands until this past year, after his book was published. Also known as The Enchanted Isles, the archipelago is owned by Ecuador and is situated in the Pacific Ocean on the equator about 500 miles west of that country. Their present name derives from the Spanish word for tortoise.

The postal history begins with examples of rare letters from whalers who wrote them in the vicinity of the Galapagos. The postal markings are primarily arrival marks in the U.S.

From 1929 there are registered covers from the islands with a cds that reads "Baquerizo Moreno/Ecuador/221/Islas Galapagos."

Some covers from the 1930s bear cachets of ships as well as the Ecuadorean government. A number of other Galapagos cancels are described that have been used up to 1988.

Some collectors may be familiar with the barrel post office at Post Office Bay on Floreana Island. Since the beginning of the century, and possibly even earlier, visitors would drop mail in the barrel. Later visitors on other ships that might be going in the direction of the letter's destination would pick it up and take it to a point where it could be placed in the mail stream.

In 1936 a double-ring mark or cachet for Post Office Bay was introduced. In many cases these barrel covers bear a manuscript notation of which ship picked up the mail and forwarded them.

During the 1930s many U.S. Navy ships called at the Galapagos. Mail posted from the area bore cancels with reference to the various islands. In World War II, APO 662 operated on Baltra Island from 1942 to 1946. Tony Dodd illustrates a number of cancels and censor marks used at that time.

The Charles Darwin Foundation, created in 1959, established the research station on Santa Cruz. A number of cachets emanate from here.

Following a discussion of ship's mail from vessels that called at the islands in recent years, the author describes the Ecuadorean stamps that relate to the Galapagos. First day and other special cancels are described. The book concludes with a bibliography.

On technical matters the book is somewhat lacking in quality, and author Dodd freely admits this in his preface. As a privately printed venture, cost was an important factor.

Pages are copied from what appears to be typescript, and are printed on one side only. Illustrations are poor to fair. The bibliography has some major problems. Journal entries often lack author's name or issue number, and book entries often lack publisher's name or place and date of publication.

However, the subject matter and the author's success in bringing together information from many sources more than make up for the technical shortcomings. □

## Into the Wild Blue Yonder

By Alan Warren

*Indexes to the Airpost Journal Volumes 1-60 1929-1989, Aero Philatelist Annals Volumes 1-25 1953-1971 and 1975-1982* edited by Charles J. Peterson. 194 pages, hardbound, 6 by 9½ inches, American Air Mail Society, Mineola, New York, 1992, ISBN 0-939429-02-0. \$14 postpaid from AAMS, c/o Greg Schmidt, 870 Bengal Rd., Neenah, WI 54956.

*Via Airmail* edited by Simine Short and Cheryl Ganz. 224 pages, hardbound, 6 by 9½ inches, illustrated, American Air Mail Society, Mineola, New York, 1992. ISBN 0-939429-01-2. \$22 postpaid from AAMS, c/o Greg Schmidt, 870 Bengal Rd., Neenah, WI 54956.

*Katalog über die Katapultpost, Teil 1: Nordatlantik* by Erich Haberer. 124 pages, perfect bound, 5¾ by 8½ inches, in German. Weil der Stadt, Germany 1992. \$13 postpaid from Theo Van Dam, Box 8809, Anaheim, CA 92812.

The American Air Mail Society publications are important reference tools and are excellent value for these hardbound editions. The five-volume fifth edition of the *American Air Mail Catalog* is still available from the society with the exception of Volume Four. The prices shown above are for non-members. Society members will pay a little less.

There is no author or editor of the indexes readily seen on the title page, but after looking a bit the reader learns that these indexes have been recast from earlier editions. The index to *The Airpost Journal* was compiled by David H. Eyman and Frank H. Blumenthal and

originally appeared in installments in *Philatelic Literature Review* in 1982. The index to *Aero Philatelist Annals* was compiled by John J. Smith and appeared in 1983 issues of *PLR*.

The indexes were updated, prepared for this edition and proofread by a group of AAMS airmail literature devotees. Charles J. Peterson, who modified the original indexes when he was editor of *PLR*, again provided many ideas and suggestions for this latest edition. The indexes are not simply updated from where the earlier editions left off, but have been expanded, especially in the case of the journal.

Using standard indexing technique and the subject headings of the *APRL*, Peterson has honed this volume into an excellent reference tool that will enable the literature searcher to find key articles. The mechanical aspects of the book are very good. Despite the small print due to the handbook size of the volume, the type is quite legible.

Brief histories of the two periodicals are given. The subject-indexes seem comprehensive and include obituaries of major figures, and society events. The journal index carries a very long entry under "Stationery," which is a listing of new stationery issues with issue and page numbers, but no indication of subject.

Another problem that is acknowledged in the introductory pages is the use of unspecific article titles. For example, under "Canada - General," there are entries such as "History is Repeated in Canada," "A day to remember," and "This was the 'luxurious' life before the aeroplane took over." Some key words or subjects would improve these entries. A useful addition would be an author index. However, this book is an excellent resource in its present format and recommended for your philatelic library.

The second AAMS book, *Via Airmail*, is subtitled "An Aerophilatelic Survey of Events, Routes, and Rates." The book is not an anthology of previously published articles, but rather a collection of original articles covering a variety of topics. The reader will appreciate the wide range of interests covered in the aerophilatelic field.

The 17 articles delve into such areas as U.S. Zeppelin rates, catapult mail, Charles Lindbergh, Canadian airmail, Hong Kong and New Zealand flights, 1870 balloon mail, and the transatlantic flights of Jean Mermoz. The articles have good bibliographies. There are a number of instances of rather large white spaces in the text, especially preceding pages with tables or illustrations. The latter are quite good, aided perhaps with the use of glossy paper. Two hyphenation typos appear on page 162.

The purpose of the book is to bring together a number of serious articles in this field that were too short to be issued as separates, and were too long for use in journals. If the AAMS sees fit to issue similar books as a series, then at some point it would be really useful to have an index, such as is done from time to time with the American Philatelic Congress books.

One of the articles in this book is a discussion of the rates of North Atlantic German catapult mail, by James Graue. In his bibliography he cites the 1985 edition of Erich Haberer's catalog of catapult post. This book, privately published by the author, is in German and has been revised now in this fourth edition.

This is a priced catalog and covers the movement of the ships *Bremen* and *Europa* and their catapult flights chronologically from 1929 through 1935. A concluding section covers the 1928-1930 trips of the *Ile de France*. Although no covers are illustrated, the cachets that were used are frequently shown (and their original color indicated), and they seem to be of fairly good quality.

Some 240 catapult flights are tabulated with dates and places. Although the introductory pages are in German, the bulk of the catalog is devoted to listings that do not present a significant language barrier. This handy book will help the cover collector who seeks completion in this area. □

## High Revenue Revenues

By Alan Warren

*The Legendary Persian Rug and the Other High-Value Civil War Revenue Stamps* by Thomas C. Kingsley. 8 1/2 by 11 1/4 inches, 152 pages, illustrated, hardbound. (Castenholz & Sons, Pacific Palisades California, 1993) ISBN 1-879767-03-1. \$55 postpaid from Eric Jackson, Box 728, Leesport, PA 19533.

No, this is not about a famous oriental carpet, but rather the beautiful U.S. \$500 internal revenue stamp of the Second Issue. The intricate design of 1871 was created by Joseph R. Carpenter in response to the counterfeits of earlier issues that had caused losses of revenue. The \$200 stamp and the \$5,000 proof are also examined in this book, although the primary focus is on the \$500 value.

The story behind these stamps is clearly presented and is a tribute to the engraver's art, as are the stamps themselves. Kingsley has studied these stamps for over thirty years, and yet he received help from other philatelists to assemble this story—Michael Morrisey, Stanley Bierman, Robert Cunliffe, and Michael Mahler. In fact Mahler corrected the information from the *Boston Revenue Book*, which had recorded 204 copies of the \$500 stamp, by locating records that an additional six stamps had been issued.

A census is provided for both the \$500 "rug" and the \$5,000 proof. The black and white illustrations are excellent. For legal reasons, color reproductions of the stamps were not permitted, but a good number of color proofs are shown to give the reader a wonderful impression of these fiscal classics.

Publisher Bill Castenholz provided a preface; he obviously takes pride in this wonderful addition to his series of books on revenue stamps. An appendix contains

tables of the print orders for the 50-cent, \$1, and \$5 proprietary stamps. The book has a table of contents but lacks an index. A useful bibliography concludes the work. The myriad of auction catalogs consulted for the census are identified on the individual census pages.

The book is well printed and bound. The presentation enhances the inherent beauty of the stamps discussed. □

## The Gray Book

By Bob de Violini

*The Gray Book: Designing in Black & White on Your Computer.* Michael Gosney, John Odam, and Jim Schmal. Second edition, 1993. 263 pages, illustrated. \$24.95. ISBN 1-566047-073-6. Ventana Press, P.O. Box 2468, Chapel Hill, NC 27515. (919) 942-0220. Orders only to (800) 743-5369. Fax (919) 942-1140.

Most of us print things in black-and-white. So, though the color abilities of the graphics programs and the newer desktop publishing programs are often overwhelming with their techniques and offer mind-boggling possibilities, we have to put those aside and continue working with black-and-white reproduction.

But printing with black ink on white paper does not mean that the result will necessarily always look the same. That was the purpose of the first edition of this book—to give the reader ideas about what can be done with flyers, newsletters, posters and anything else that is traditionally a black-and-white print job.

This new second edition is more than 50 pages thicker than the first; most of these are devoted to an Annotated Gray Gallery, about which more later.

Selection of type fonts, placement of headlines, and uses of shades of grey (or gray, as the authors prefer) play a large part in what the reader is introduced to.

The seven chapters discuss:

- Contrast—mixing bold type with light, using a drop shadow box, stretching headlines across a page, contrasts in shape, position, and texture, and other lessons in juxtaposing dissimilar elements. The availability of textures and other useful graphics on CD-ROM is also noted in this new edition.

- Putting it in Black and White—graphic design in two colors, reverse print, initial caps, use of shadows, rules and borders, use of patterns and rotating elements.

- Playing with Gray—The use of screens, reverses and overprinting, drop shadows and initial caps in greys, multiple grey shades and gradients.

- Light and Shading—Combines some of the lessons of the first three chapters, showing uses of diffused light, gradient tints, putting highlights on black-and-white clip art to give it dimension, and playing with light sources.

- Scans and Beyond—General uses of scanners, when a coarse screen will give better scan results than a fine screen, manipulating the image, halftone printing, and special effects.

(The halftones in this chapter are generally darker than the same images in the earlier work, and at least one

of the photos on page 101 showing use of different screens is significantly poorer in the second edition. In both editions the caption lists six kinds of custom screens, yet only four copies of the same photo are shown; there is no indication of which was supposed to represent what.)

- The Annotated Gray Gallery—This new section gives the methods used to create 24 pages of black-and-white graphic images—most using Macintosh software; a few used CorelDRAW on a PC. Regardless, this is an interesting look at methodology that can be applied to other, non-Mac, equipment.

- The Gray Gallery. This last section is 82 pages of examples of and brief commentary about page design, layouts, logos, and illustrations. I found that these reproductions were generally muddier than in the first edition.

As you can see, most of this book deals not so much with "how-to," but rather with what can be done with text and graphics programs through use of shadings, textures, and image placement. The reader's experimentation with these techniques is encouraged.

An appendix provides addresses and phone numbers of a large number of software publishers, hardware manufacturers, service bureaus, etc. This can be a useful resource.

A side-by-side comparison of the first and second editions showed little textual difference other than the addition of the new and useful chapter six. Illustrations were generally unchanged, though the penguin parent and chick image on page 201 was rotated to face in the opposite direction from its appearance in the first edition.

This comparison did reveal some significant differences in the quality of reproduction of several of the figures. Some are noted above. In general, the illustrations were cleaner in the first edition. Muddy is the term I would apply to many of the illustrations in the second edition. However, this may be due to inking variability during the press run. Other copies may be clearer.

In summary, if you have the first edition of this book, keep it. There is little that can be gained by buying the second edition; a bookstore perusal will show you that. If you don't have this book, you'll find it a good addition to your library of design techniques.

*The Gray Book*, and its "cousin," Roger Parker's *Looking Good in Print*\*, make a good pair of non platform- or program-specific resources to help the person who would like to get ideas about sprucing up any publication he or she is producing. □

\**Looking Good in Print*. Roger C. Parker. Ventana Press, Chapel Hill, NC. 3rd ed., 1993. \$24.95. ISBN 0-940087-37-5.

This publisher has several other general desktop publishing books of interest as well. They cover such topics as newsletter production and makeovers, designing with type, and presentation design. They also have a

number of books dealing with publishing via WordPerfect, Word for Windows, CorelDRAW, and Harvard Graphics. Call or write for a catalog. □

## Getting Started with FDCs

By Alan Warren

*The Handbook for First Day Cover Collectors* by Monte Eiserman. [Third-edition.] 6 by 9 inches, illustrated, 90 + iv pages, softbound, saddle stitched. Tucson, Arizona, 1993. ISBN 1-879390-16-7. \$13.95 postpaid from American First Day Cover Society, Box 1335, Maplewood, NJ 07040-0456.

Although it is not so marked, this is in fact the third edition of the basic guide to first day cover collecting by the same author. Previous editions appeared in 1969 and 1979.

Eiserman is a member of the executive committee of the AFDCS and has been membership chairman for many years. Thus she knows full well what questions are frequently asked by the novice.

The handbook has followed the same format over the years. After defining the terms "First Day Cover," cachet, and filler, Eiserman goes on to explain how FDCs are obtained from dealers or by preparing your own.

All the basic tools for storing, mounting, cataloguing, and researching FDCs are explained. Ways to collect include by topic or cachetmaker.

Illustrations are quite good throughout, and have been updated to include stamps and covers as recent as 1993. Important categories of collecting such as unofficial cancellations, maximum cards, combination covers, and first day ceremony programs are described.

The handbook carries the current USPS guidelines for servicing FDCs and obtaining the new, non-cacheted, covers that the postal service now offers. Concluding the book is an excellent six-page glossary of terms used in the FDC hobby, much expanded from the earlier editions.

As with the previous versions, this edition is printed in easy-to-read typeface on glossy paper.

I understand the AFDCS is also putting together a handbook for intermediate collectors, which treats many of these topics in more depth. This should probably appear in 1994. □

## SMOM Catalog

By Augustine Serafini

*Said S.M.O.M. Stamp and Coin Catalogue 1994* edited by Godwin Said, 8 1/4 by 5 3/4 inches, 274 pages, softbound, illustrated. Said International Ltd., 43, Zachary Street, Valletta, VLT 04 Malta. Available from the publisher, Lm 2.50. Postpaid by air US \$ 13.00; Canada \$17.50.

The Sovereign Military Hospitaller Order of St. John of Jerusalem, of Rhodes, and of Malta (SMOM) has existed as a sovereign entity since the 1100s, ruling territories, islands, and cities, minting coinage, and carrying correspondence.

Today the SMOM, seated in Rome, continues its pristine medical and relief services worldwide without army or navy as in the past. An international diplomatic corps now represents the Order with about 60 countries and United Nations organizations.

Mail? Its stamps have full validity for 44 countries on five continents, achieved by means of bilateral postal agreements. The monetary unit of the Order is based on the medieval *scudo* composed of 20 *tari* of 12 *grani* each; 1 *scudo* equals 480 Italian lire, about 30 cents in United States money.

Said (SAH-eed) published a first and only SMOM catalog years ago, supplemented by annual pricelists, in English. The expanding number of SMOM collectors has long awaited this new edition.

Bolaffi, Sassone, and Unificato catalogs annually list SMOM issues along with the rest of the Italian area; but these give fewer illustrations and information on these historical and culturally rich SMOM stamps.

Moreover, Said illustrates (in black and white) every stamp, miniature sheet, postal entire, and maximum card, describing each subject along with production data. Most issues are multicolor, but colors are not cited even if monochrome.

Catalog values (in Maltese liri) are given for mint, used, first-day covers, maximum cards, and stationery. All special postmarks and prices have been listed but not illustrated; the same for all contemporary coins the Order has minted since 1961.

In short, practically everything is there for SMOM enthusiasts.

The numbering system differs from Italian publications. Unfortunately, the 1993 airmail issue (plus error) for the SMOM/Canadian Postal Agreement found its way into the non-air section as numbers 419 and 420 instead of AM47-48.

Said's albums and annual supplements are most attractive and the Said philatelic division is a reliable source for all SMOM material past and present. The catalog details convenient services for overseas clients.

A good source in English for information, accurately translated, for all new SMOM issues has been *The COROS Chronicle*, bimonthly journal of Collectors Of Religion On Stamps. Many countries have issued stamps either directly honoring the Knights of Malta or related to this religious/medical topic. □

## FDR's Stamps

By Myron Hill Jr.

*Franklin D. Roosevelt and the Stamps of the United States* by Brian C. Baur. xiv + 361 pages, 6 by 9 inches, soft cover. 1993. ISBN 0-940403-58-7. \$14.95 postpaid from Linn's Stamp News, P.O. Box 29, Sidney, OH 45365.

Franklin D. Roosevelt was our only president who had a continuing and active interest in all the stamp issues of his administration. If the stamps issued during any presidency are to be grouped and written about, it should be his, issued from 1933 to 1945—Scott Nos. 727-928, C18-C31, CE1-CE2, and E17-E18.

The organization of Brian Baur's book is similar to that used by George Amick for the annual U.S. stamp yearbooks published by *Linn's*. A separate chapter is devoted to each stamp or set of stamps, arranged in order of issue. Each stamp is pictured together with data such as issue date, number of first-day covers canceled, perforation, designer, engraver, and so forth.

The text tells the story of each person or event honored and, what is especially interesting, the input by FDR. He personally authorized and approved every stamp issued during his administration. Changes he requested in the stamp designs are shown by his handwritten notes on proofs that had been submitted to him.

Roosevelt even suggested some stamps himself, and his original sketches are reproduced in the book. Most of this information and the book's numerous photographs came from the Roosevelt Library at Hyde Park, which Baur used extensively for his research.

Philatelic firsts are discussed, such as the origin of FIRST DAY OF ISSUE cancellations on first-day covers, and how FDR got federal law changed to allow philatelic publishers to reproduce U.S. stamps. The book concludes with a glossary of philatelic terms for the non-collector, footnote references, a bibliography, and an index.

Unfortunately, the book as a whole is not up to the standards set by George Amick's yearbooks for completeness, accuracy, or easy reading. A few examples will illustrate this.

The Transport Airplane airmail issue, Scott Nos. C25-C31, is discussed briefly. All seven stamps are illustrated, with the description above each stamp in bold type that reads "Tri-Motored Transport Plane" instead of "Twin-Motored Transport Plane." This mistake is repeated seven times! Needless to say, this reflects poorly on the writing and editing of the book.

Moreover, the text says the "series is a rendition of a 1940s transport plane," a misleading description because the airplane pictured on the stamps never existed. This was intentional, so the government would not seem to be promoting the Douglas DC-3 or any other manufacturer's aircraft. The brief description missed the opportunity to tell this interesting story.

The "scandal" that led to the special printings of Scott Nos. 752-771, popularly known as Farley's Follies, is related mostly with quotes from letters, Postmaster General James A. Farley's autobiography, and Post Office Department announcements. The author made no attempt to analyze or to reconcile apparently contradictory statements, or to question the self-serving accounts of the principals.

For example, when the Newburgh Peace commemorative (No. 727) is discussed in Chapter 1, Farley is quoted as having said that FDR had requested a pane of the stamps. This is inconsistent with Farley's statements quoted in Chapter 15 that he acted on his own initiative, with advice from unnamed persons that distribution of imperforates to high-ranking government officials was common practice.

Surely FDR understood the philatelic significance of the imperforate stamps he received, but Baur doesn't comment on this. After reading this section of the book, one is left with the impression that much of the story remains untold.

For the National Parks souvenir sheets, Nos. 750 and 751, there is no "story," only information that can be found in a catalog. But even that is inaccurate. The statistics given for these sheets state erroneously that no first-day covers were canceled. With such obvious errors in the book, one wonders how many not-so-obvious errors are also present.

Besides the Roosevelt Library, another source is the U.S. Postal Service publication, *United States Postage Stamps*, which is used to give an unnecessary, nay boring, description of each stamp. Thus for the Kentucky Statehood commemorative, which is pictured, the following text appears, copied almost verbatim from the USPS book:

"The design is enclosed in an arch, and in the upper-left corner is the inscription 'United States' in two lines of dark Gothic lettering. In a corresponding position in the upper-right corner is the inscription 'Postage 3¢' in two lines in dark Gothic lettering as well. Across the bottom of the stamp is the wording 'Sesquicentennial of the Statehood of Kentucky,' with the dates '1792' and '1942' appearing in the lower-left and lower-right corners, respectively."

A similar paragraph is wasted for each stamp.

The book is useful in reporting "inside" information concerning why certain stamps were issued and others were not. Most of it came from the Roosevelt Library. The comments about many of the stamps are informative, and contain facts not easily found elsewhere. Generally, the book is helpful to someone writing about the U.S. stamp issues of 1933 to 1945, but there are weak areas that could be improved. □

#### ►► Words, from page 48.

issue arose from a computer error on my part and since Ken didn't get to see that part of the issue on his proof he couldn't catch them. *Mea culpa*, and only mine.

Snif'department:

I know good things come to an end but I mourn the decision on Ken Lawrence's part to give up his post as editor. He has taught me more in his term as editor than I ever knew about publishing and editing. I'll miss him.

Hope to have this issue mailed about May 2. □

## Literature Awards

### Colopex '94

#### A. Handbooks

##### Gold

*A Postal History of the Japanese Occupation of the Philippines*, Eugene Garrett.

##### Also Grand.

*American Philatelic Congress Book 1993*, Michel Forand.

*The Posts of Sevenoaks in Kent A.D. 1085-1985 on the Road from Rye to Hastings*, Archie Donald.

##### Vermell

*Franklin Roosevelt and the Stamps of the United States, 1933-45*, Brian Baur.

##### Silver

*Cumulative Index to the Perfins Bulletin*, Rudy J. Roy.

*Definitives of Canada: The Last Quarter Century (1967-1993)*, Joseph Monteiro.

*From Hinrichsen to Krag: The Experimental and Early Machine Postmarks of Germany*, Jerry Miller.

*Postal Stationery of Taiwan, Republic of China*, Donald Alexander.

#### Silver Bronze

*Gene Kelly's Catalog of the Fiscal Stamps of the Kantone and Gemeinden of Switzerland*, Gene Kelly.

*NYRBA's Triple Crash and Outlaw Flight Covers and Markings*, Julius Grigore Jr.

##### Certificate

*The Influence of the United States Navy upon the Panama Railroad*, Julius Grigore Jr.

#### B. Periodicals

##### Vermell

*British Caribbean Journal*, Michel Forand.

##### Also Grand.

*China Clipper*, Donald Alexander.

*The Czechoslovak Specialist*, Marko Vondra.

*Ice Cap News*, Arthur Dumont.

*The Journal of the Rossica Society of Russian Philately*, Gary Combs.

*Western Express*, Alan Patera.

##### Silver

*Forerunners—Journal of the Philatelic Society for Greater Southern Africa*, William Brooks VI.

*South Atlantic Chronicle*, Everett Parker.

#### Silver Bronze

*The Exhibitor*, Mary Ann Owens.

*The Heliograph*, Dane Claussen.

*The Informer, Journal of SAS/Oceania*, Hugh Wynn.

*Ohio Postal History Journal*, George Ball.

##### Bronze

*The Bulletin*, Howard Wunderlich.

*Calgary Philatelist*, Dale Speirs.

*Discovery, Journal of the Christopher Columbus Philatelic Society*, Donald Ager.

*Korean Philately*, James Kerr, with felicitations.

*The Latin American Post*, Piet Steen.

*Philamath, A Journal of Mathematical Philately*, Estelle Buccino.

*The Poster*, Howard Wunderlich. □

#### 1993 Ken Mackenzie

##### Writer's Award

The Christmas Philatelic Club awarded the first annual Ken Mackenzie Writer's Award, named in honor of the club's late founder, to Geva Alder for the article, "Charles Dickens: A Consideration on the 150th Anniversary of A Christmas Carol." □

#### ► Monthly, from page 25.

oped by the editors of most specialized journals: if a "cat" topicalist is considering widening a collection to "dogs," the *Stamp Monthly* is a good place to look first.

One thing has always puzzled me: How do collectors organize these listings for storage and reference? Keeping the entire magazine is clumsy and eats up space. One logical step would be to remove the catalog pages and punch holes for a three-ring binder. But before March 1993, just after Youngblood took over, the page layouts of catalog listings, topical breakdowns and advertisements made this nearly impossible.

Now the listings are generally organized in full pages and can be photocopied or sliced out of the magazine for filing. But it would be far better if they were centered in the book so that one needed only to loosen the staples and slip out the listing pages, much as the centerfold price update in *Linn's Stamp News* can be tugged free of its moorings.

Complicating such surgery on the *Stamp Monthly* is the glossy color centerfold, used frequently for premium-price ads or for attractive illustrations of new issues. Alas, it is also sometimes used for the first page of a feature article that then continues amid the listings, a design hodge-podge that is aggravated by the difference in paper quality.

The most erratic part of the *Stamp Monthly* has been the philatelic features. In olden times, there was far too much feature and far too little philately.

Sine's thrust seemed to be almost entirely on history. Not postal history, just history. In June 1992, for example, there was a pleasant enough memoir about work in the railway post offices; it was devoid of philatelic interest.

Granted that some editors, strapped for material, tend to find "stories" where none exist. But a piece in August 1992 about "controversial" stamp designs included prominent mention of the 18-cent and 20-cent Hoban issues, and the nondenominated Christmas issues. These designs were hardly controversial, which is an empty word anyway. What else is a government supposed to issue on the cusp of a rate change?

Sine's tenure was also marked by an uncomfortable number of typographical errors. Typos corrode confidence: If the editor can't get a name spelled right, what other errors have gotten by?

Morrissey improved the features somewhat, and added an interesting column by William W. Cummings on how catalogs work. Such behind-the-scenes stuff is almost always fun to read. And Morrissey's first issue (probably put together largely by Sine) included one of Les Winick's best pieces, on how the price of a 24-cent cover from 1866 went from \$67.50 to \$2,000.

But Morrissey kept stumbling: A piece in October 1992 about Jimmie Rodgers was all about music and had nothing really about stamps. (It also bore the silliest lead sentence I came across: "If you listen, you can almost hear his music escaping through the perforations.") In November, a short piece on the John Paul Jones 15-cent issue failed to mention the rare perforation varieties, and was illustrated with a damaged stamp.

In December, Morrissey published a piece I did about retail stamp stores in New York City. (My only other connection with the *Stamp Monthly* was a short piece I did for Youngblood about Reginald Healy and his radio program on stamps.) Arthur Morowitz's name was misspelled in the caption. More distressingly, a paragraph about one stamp store was added without any notice to me, though my byline

was on the piece. As soon as I saw this, I hustled over to Fifth Avenue to confirm the details. No harm done, but no editor should let this happen.

Not everything was so grim. In December, a piece about the Yasukuni shrine in Japan offered a decent mix of history and stamps. There was also a readable feature in January on the lakatoi trading canoes of New Guinea.

Morrissey also got started on a series of comprehensive articles on the Disney topical by (ahem) Ken Lawrence. (However, as Lawrence has noted, his pieces were wrapped around prominent dealer ads for Disney topicals, an ethically questionable editorial decision.)

When Youngblood took over in February 1993, there were two contributing editors on the masthead, not four, and a circulation/promotion manager was added. (Trivia: How come Les Winick, who produces pages of articles each month, has not been included on the masthead?)

One big change was that Youngblood produced far more of his own copy than his predecessors had. Just in the March 1993 issue, he had the usual editor's column, plus pieces on British security printing, how to collect United States stamps, and outdated cancellation dater.

This can be exhausting, and with a four-page piece of puffery on Superior Galleries in Beverly Hills, Youngblood nodded, Winick, the author of the piece, spoke glowingly of a January auction of space material by Superior, without noting that about a third of the material was his consignment, as Winick had explained in the monthly dated November 1992.

Still, good things are happening, like David C. Akins and his extended treatment of topicals. I liked his piece on castles and the English crown jewels in October. But here we go, up and down. Comes January 1994, and there is a big spread of philatelic phluff on the United Nations.

And there is even real news in the *Scott Stamp Monthly*. The cover story for April 1994 offered considerable new detail on the CIA invert, the nearly full pane of \$1 Candleholder stamps that was purchased and then sold by nine employees of the Central Intelligence Agency. But despite Youngblood's trumpeting of the story, it more or less fell into his lap when the father-in-law of one of the employees came forward with the information. (A contemporaneous piece in *Linn's* displayed a good deal more news reporting.)

But it's up and down again: In the same issue, Youngblood produced a page of puffery about the new booklet retrospective on Hong Kong stamps, with a little italic thankyou at the end to Interpost for sending along a review copy. The piece faced (you guessed it) a full-page ad from Interpost for (good guess again) the Hong Kong booklets. I know a certain amount of boosterism is built into the philatelic press, but such blatancy is upsetting.

Overall, Youngblood has found a much better mix of history and stamps than his two predecessors had. The paper seems to be a slightly higher grade, but it is still so pulpy that the black-and-white illustrations are often fuzzy.

Layout of the listings is still a bit of catch-as-catch-can. Nor is the glossy center spread used as well as it could be, for either ads or free-standing features, and not for page one of the Winick column (even if it does show a Marilyn Monroe phone card in color, suitable for framing).

Advertisers seem to be responding: In December 1993, there were eight and a half pages of display ads, plus two on the glossy center spread and the inside cover, and more than 122 column inches of classified ads; a year earlier there were only six pages of display ads, none in color, and 110 column inches of classifieds.

*Scott Stamp Monthly* remains a hybrid, the sort of child who needs special care. Youngblood seems to know this, and his enthusiasm feels contagious. He's taking tango lessons now. Should be interesting. □

#### ► ► Editor, from page 25.

The most important challenge facing any editor is motivating writers to submit material for publication. If you fail to do that, you'll have to fill the pages yourself. Since I became editor, the words of 150 writers have appeared in my 22 issues to date, the most gratifying achievement of all. Not all were members of WU30, and some have since departed, but even so that's a huge number for an organization that never exceeded 400 at one time. Nearly every item was written specifically for publication here, although a small number were recycled or published elsewhere simultaneously.

The first issue I edited ran just 12 pages, but that was my smallest. Subsequent issues have ranged from 20 to 40 pages in length. When we reached 40 pages (twice), 36 pages (once), and 28 or 32 pages (several times), the fellow who signs our checks balked at the expense. (We have never properly acknowledged George Griffenhagen's outstanding service as the guardian of WU30's financial health and the overseer of our organizational business.)

The council has chosen not to raise dues. If membership ranges between 300 and 400, we can spend \$3,000 to \$4,000 per year, or \$750 to \$1,000 per issue. We are thus limited to 24-page issues, except in extraordinary circumstances approved by our president prior to publication, because an added signature pushes our cost above those figures.

By consensus, the chief purpose of this quarterly is to furnish "how-to" information to writers and editors. I had the misfortune to preside during the years when nearly all of us were being swept along by the desktop publishing revolution, so the past five years have presented an exceptionally high proportion of such information, including one special pullout on computers and an abundance of articles from our computer whizzes: Bob de Violini, Ken Trettin, Mark Kellner, Joe Frye, Bob Greenwald, Bob Rawlins, Dave Kent, and Charlie Peterson, with lots of help from other members in their specific cybernetic applications and plenty of back-and-forth exchange.

We also have covered the more traditional aspects of "how-to" editing and publishing. The Second Quarter 1989 issue included a pull-out "Tips for Editors" supplement compiled by Diana Manchester, which contained an extensive illustrated article on photographing stamps and covers. This material expanded significantly on the handouts Barbara Mueller had distributed during the WU30 seminar at Ameripex in 1986.

We have updated those materials with specific hints from time to time, mostly by showing how older manual methods of graphic layout and assembly can be matched or exceeded.

► ►

ed in the computer age. John Hotchner's three articles on his writing secrets addressed problems of organization and self-discipline that computers can't solve, as did "Dave's Top Ten List of How to Get More Things Done" (Dave Kent, that is).

Steve Esrati and Bob Rawlins have shared their experiences in editing specialized catalogs, and I gave a similar account of how to write a stamp handbook. Several of our writers have provided insights into good and bad indexing.

Computers failed to snag me until recently, but I always have been an advocate of improved writing skills with special attention to style. My own "how-to" articles, besides those on editorial strategy, have included occasional lessons in English: "Adjectively Adverbified," "The Prussian Passive," "Whom Did You Say?" "Alwrong," and "Cast Out the Whiches." Pat Herst revisited the dreadful use of "hopefully," and Bob de Violini reviewed the mnemonics of "its" and "it's," as well as the proper way to pluralize "index." Joe Frye often has entertained us with riddles whose theme was how not to write.

How to develop a flash of inspiration into a finished article was Bob Everett's subject in his "Philatelic Writing From the Inner Self" series. Thus at every level of need, stamp writers and editors can find practical advice in nearly every issue of the *PC* that I have edited. (Although every resignation is regrettable, those who leave claiming not to have found sufficient "how-to" material in these pages are in need of remedial help that WU30 probably cannot provide.) The next editor undoubtedly will be expected to continue that flow as his or her principal duty.

The broader focus of WU30 is the uplift and improvement of philatelic literature. At national and international levels, a series of incentives toward that goal has evolved, which in nearly all instances requires entering competitive exhibitions, being judged along lines that parallel philatelic judging, and receiving medals and special prizes for achievement.

*The Philatelic Communicator* is the publication of record for such exhibitions and awards as they affect our (mainly North American, English speaking) members. Every issue must include a calendar of coming exhibitions, and awards lists of those that have been held.

But we have gone beyond those requirements in attempting to improve that system from every angle—judging quality and criteria, critiques, and so forth—and even to considering whether this system is the best way to promote and to improve our hobby's publications. The next editor should expect to preside over future phases of that continuing discussion.

Although not part of the job description, the duty of promoting the Writers' Breakfast at each APS Spring Meeting and STAMPSHOW falls heavily on the editor's shoulders. It is best to be aware of that in advance, and to plan for it. The 1989 spring breakfast in Cleveland, the first of my editorship, was poorly attended, possibly because I didn't realize the importance of aggressive ticket sales at that time.

*The Philatelic Communicator* must be attentive to the practical needs of writers as well as to the technical details of producing literature. Steve Esrati's "How Much Do They Pay?" is one example of how we have addressed that

requirement. Another example is the intense scrutiny we visited upon *U.S. Stamps & Postal History* as it developed from an orchestrated rumor into a full-fledged market for our product.

In a similar and ongoing way, we have chronicled and applauded *Scott Stamp Monthly*'s measures to redeem its former position of leadership that had been abdicated by previous owners, publishers, and editors. Today the magazine pays writers more than any of its rivals, whatever their frequency or circulation.

Bill Welch (*The American Philatelist*) and Wayne Youngblood (*Scott Stamp Monthly*) provided extensive information on what kinds of articles and writing our hobby's editors are seeking, and those have been amplified by others such as John Dunn (*Mekeel's*) and Randy Neil (*USS&PH*). On the receiving end, Gini Horn and Kathleen Wunderly (American Philatelic Research Library and APS) showed us the editorial dos and don'ts that affect future consumers of our publications.

Practical considerations also have shaped a fixture of every issue, our Reviews section. An ideal review for the *PC* ought to absorb the lessons of each publication, to present us with a model of things to do and things to avoid (evaluated as to authorship, editorship, and publishing aspects), plus the publication's value to us as a continuing resource and reference. Since these criteria, which require careful, honest criticism and a minimum of puffery, have more universal application than our own needs as writers and producers of literature, our reviews tend to be the hobby's best, year in and year out.

Most important of all is our Letters section, through which dialogue the whole of our organization becomes considerably more than a sum of its parts as we engage in unrestrained sharing, chiding, and praising one another's beliefs, experiences, and accomplishments. Here is the opening for every member to meet all the others on an equal footing.

I hope the next editor also will regard our collective history as important. The memoirs of such luminaries as Barbara Mueller (*The Essay-Proof Journal*), Steve Esrati ("Stamps and Politics" columns), Kerry Leggett (Quiz Graphic Arts), Al Starkweather ("Can Stamps Survive?"), Gene Fricks (*Collectors Club Philatelist*), and Pat Herst have set examples of success, frustration, and failure that ought to inspire, motivate, and forewarn today's and tomorrow's stamp writers.

As one who is concerned more with matters of content than of form, I was proud to have published Bob Greenwald's "Watching the Weeklies" column, and regretful that I never found a suitable author to take up where he left off. Routine critical scrutiny of our hobby's most important publications would benefit everyone, but it is currently lacking. (I think the circulation reviews that Frank Sente and I wrote for our First Quarter 1992, and First and Fourth Quarter 1993 issues have shown that the hobby as a whole has larger interests than are reflected in the weeklies' evaluations of their own and each other's performance.)

"This is the place to examine the dos and don'ts, and to explore the questions of ethics, fairness, and conflicts of interest that confront every writer, particularly those whose

published conclusions may affect others." Despite that declaration in my first editorial in our First Quarter 1989 issue, each foray into ethics, fairness, and conflicts of interest has elicited shrieks of surprise and anguish from a sector of our readers.

Nevertheless, these adventures have yielded salutary results. Almost no one in the stamp hobby applies the term "investment" to stamps any more, and those who do are at pains to justify it. Our editors, publishers, and readers are more attuned to problems posed by dealers' and other self-interested writers' potential for abuse than ever before, but no simple solution to these problems has emerged.

The publication in these pages of previously secret Postal Service documents evoked a call for accountability and responsiveness to writers, and through us to a broader public, that has not abated. The leadership of our current WU30 president, Charlie Peterson, has placed our organization at the center of writers' quest for still greater openness, access, and accountability at USPS headquarters.

I hope the next editor will not be shy about these concerns, but that will require a thick hide. During my tenure, two former WU30 vice presidents resigned in protest of my editorial policies. (One was subsequently expelled from APS for an unrelated offense; the other is one of my good friends.) A third who protested but did not quit is now an APS troublemaker in his own right.

In the Fourth Quarter 1989 issue I instituted a new literature award, to recognize praiseworthy achievements in philatelic literature that did not conform to the usual criteria. As I wrote at the time, the Pick of the Litter-ature Award amounted to "an editorial, with pretensions." The honorees, in succession, were Charles Yeager, Tom Maeder, Richard W. Helbock, Bob Dumaine and Bruce H. Curhan, John Dunn, Jeffrey L. Needleman, Charles Stanikowski, Oliver C. Atchison, Janet Klug, the anonymous leaker of Professional Stamp Expertizing Service's examination guidelines, Diana Sammataro, Harvey M. Karlen, and David R. Torre. There will be no others.

On the whimsical side, even humor received sharp criticisms and complaints from certain quarters; as when Steve Rod obtained permission for us to reprint Jeff Needleman's satirical *Going Up!* as an insert to the Second Quarter 1991 issue, and on the occasions that I reproduced some of Janet Klug's wonderful editorial cartoons.

Besides being the vehicle through which we reach and share with one another, *The Philatelic Communicator* is Writers Unit 30's face to the outside philatelic community. Our redesigned front page has served us well on literature tables at each year's biggest stamp shows, and thus as a major recruiting device. But aside from oversize headlines, banner, logo, and special-issue ribbons, we have no space to waste.

Critics are correct in deplored the insufficiency of internal graphics. However, I am averse to empty space, frills, clip art, and art-for-art's-sake, although I have tolerated an occasional display of computer kitsch from Joe Frye's vast reservoir. A better solution will be for the next editor to discover a source of good original drawings and photography.

Stamp writers are an opinionated and contentious lot. The pages of *The Philatelic Communicator* have reflected that

reality during my entire tenure in this office. Thanks to all the writers who have sent articles, reviews, and letters:

Barbara L. Anderson, Russell H. Anderson, Anonymous, Association Internationale Editeurs de Catalogues de Timbre-Poste, Robert Ausubel, William H. Bauer, Fred Baumann, Henry W. Beecher, A. Ben David, James P. Bender, James Bendon, John S. Blakemore, Albert Boerma, William Borders, MaryAnn Bowman, Richard H. Byne, John Campbell, Frank Caprio, C.W. Christian, Dane Claussen, Ernst M. Cohn;

Norman J. Collins, Wesley A. Crozier, Tom Current, Robert de Violini, Lloyd A. de Vries, Robert W. Dickgiesser, Fred Dickson, Gary Dunaier, John F. Dunn, Robin M. Ellis, Vic Engstrom, Lawson P. Entwistle, Glenn A. Estus, Everett Erle, Stephen G. Ersati, Robert W. Everett Jr., Federation Internationale de Philatélie, Alan Shawn Feinstein, Jim Felton, Jane King Fohn;

Joseph E. Foley, Michel Forand, Thomas L. Foust, Charles A. Fricke, Gene Fricks, Joe F. Frye, Huguette Gagnon, Howard P. Gates, Felix Ganz, John R. Gilgis, Kenneth L. Gilman, Robert A. Greenwald, George Griffenhagen, Julius Grigore Jr., William Hagan, H.E. Harris Jr., Leonard H. Hartmann, Barth Healey, Boo Heisey, Herman Herst Jr.;

Myron G. Hill Jr., Terence Hines, Gini Horn, Otto Hornung, John M. Hotchner, International Federation of Stamp Dealers' Associations, Albert F.W. Jaeger, Peter Jehrio, Mark A. Kellner, Douglas A. Kelsey, David A. Kent, Robert Kitson, L.J. Klein, Janet Klug, Duane Koenig, Gerhard G. Korn, William Victor Kriebel, Alexander D. Kroo, Kerry E. Leggett, Howard L. Lucas;

Tom Maeder, "The Maggot," Harry Meier, Diana Manchester, Jason Manchester, Martin Margulies, George M. Martin, Peter Martin, Robert L. Maurer, L.D. Mayo Jr., William McAllister, Peter P. McCann, T.P. McDermott, Larry McInnis, John McGlire, Ralph Mitchener, Gordon C. Morison, Barbara R. Mueller, Name Withheld, Randy L. Neil;

Alfredo Neuroni, Barry Newton, Stephen H. Olson, Mary Ann Owens, Charles J. Peterson, Leoniard Piszkiewicz, Joseph J. Puleo Jr., Douglas B. Quine, Robert Rabinowitz, Bob Rawlins, Steven J. Rod, Larry Rosenblum, Kenneth Rowe, the Salm Foundation's Secret Laboratory, Kendall C. Sanford, Roger G. Schnell, Frank L. Sente, Augustine A. Serafini, Mary Ellen Seward, Elizabeth Ann Sharpe;

Daniel J. Siegel, Howard Singer, Russell V. Skavaril, Robert M. Spaulding, Dale Speirs, Richard Stambaugh, "Staple," Al Starkweather, Kenneth T. Stewart, Edward T. Superson, Charles Teed, Richard L. Thomas, Ronald V. Trefry, Kenneth Trettin, Gary A. Van Cott, Charles J.G. Verge, Joseph von Hake, Kathy Ward, Alan Warren, Karen L. Weigt;

Janice E. Weinstock, Larry S. Weiss, Robert L. Wendt, Bill Welch, Steven S. Weston, Les Winick, Mark H. Winnegrad, L. Norman Williams, Kathleen Wunderly, Wayne L. Youngblood, Martha Jane Zachert, and Jeanne H. Zonay. I hope I have not omitted anyone; if I have, I apologize.

To all of you who are still among the living: Please keep your words of wisdom flowing to me and to whoever becomes our next editor. I pledge to do the same. □

*The Philatelic Communicator*  
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TO:

## Secretary-Treasurer's Report

(As of April 18, 1994.)

### Welcome

We welcome the following new members received since our last report of March 15, 1994.

1740 Mrs. Ada Margaret Shaida, P.O. Box 42, Henley-on-Thames, RG9 1FF, England. Editor: *Themescene* (British Thematic Association). Sponsor: Charles Peterson.

1741 Kevin John Cabbage, P.O. Box 68, Alta Loma, CA 91701-0068. Intern-Editor: *Permit Imprint Collector*. Sponsor: George Griffenhagen.

1742 Azeezaly S. Jaffer, 475 L'Enfant Plaza, S.W., Room 4474E, Washington, DC 20260-2435. Manager, Stamp Services, USPS. Sponsor: Charles Peterson.

1743 David C. Akin, Scott Publishing Co., P.O. Box 828, Sidney, OH 45365. Editor: *Scott Stamp Monthly* catalogue update and *Scott Catalogue*. Sponsor: Charles Peterson.

### Change of Address

1402 Jane King Fohn, 17209 Whippoorwill Trail, Leander, TX 78645-9734.

1667 Jeanne H. Zonay, 10829 90th Avenue North, Seminole, FL 34652.

### Very Much Alive

As Mark Twain once wrote, "the reports of my death are greatly exaggerated." We are pleased to report that the First Quarter 1994 report of the death of A. Ben David is "very much exaggerated." The report was based upon a return mailing marked by the Canadian Post Office as "deceased." Mr. Ben David resides during the winter at 102 Siena Place, Warm Mineral Springs, FL 34287.

His new summer mailing address is:

0965 A. Ben Dayid, Box 77540, Downsview, Ontario, M3H 6A7 Canada.

### Keep Your Mailing Address Current

Be sure to notify me of address changes to assure receipt of each issue of the journal.

George Griffenhagen, WU30 Secretary-Treasurer  
2501 Drexel Street  
Vienna, VA 22180

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## The Last Words

*By Joe F. Frye*

Some of you might have noticed the right edge of your last issue wasn't trimmed as usual. The trimmer blade was so dull it wouldn't work. It's now sharpened and this issue should be nice and neat again.

The typos in the Secretary-Treasurer's report last  
►► Words, page 43.4 22 94